DISCARD

ENGLISH POTTERY

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Fig. 3. **DISH**, red earthenware, decorated in white slip under a yellowish glaze. Staffordshire; second half of 17th century. Diameter, 16¾ in. (See page 25.)

In the collection of Mr. C. J. Lomax.

ENGLISH POTTERY

ITS DEVELOPMENT FROM EARLY TIMES TO THE END OF THE EIGHTEENTH CENTURY

BY

BERNARD RACKHAM

AND

HERBERT READ

BOTH OF THE VICTORIA AND ALBERT MUSEUM

WITH AN APPENDIX ON THE WROTHAM POTTERS

BY

DR. J. W. L. GLAISHER, F.R.S.

The art plastic was moulding in clay, or potters' earth anciently. This is the parent of statuary, sculpture, graving, and picture; cutting in brass and marble, all serve under her.

BEN JONSON, *Discoveries*, CXXI.

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TO

DR. J. W. L. GLAISHER, F.R.S.

IN GRATEFUL ACKNOWLEDGMENT

OF HIS SERVICES TO THE

STUDY OF ENGLISH POTTERY

PREFACE

Our chief purpose in writing this book has been to treat the subject from a critical point of view, and to introduce standards which may be helpful, not only to collectors who turn to the past for æsthetic enjoyment, but also to designers and craftsmen whose aim it is to develop the English tradition in the future. We trust, however, that we have not neglected that historical criticism which is no less necessary to the study of applied art, and that the discovery of a few relevant facts will compensate for the uprooting of several hardy legends.

We have been under many obligations during the course of our labours, notably to such predecessors in our study as Jewitt, Church and Mr. William Burton. We particularly wish to thank Dr. Glaisher for his valuable contribution to the history of the Wrotham potters, and for so freely placing at our disposal his magnificent and indispensable collection. We are also greatly indebted to those ladies and gentlemen who have so kindly allowed us to reproduce examples from their collections, and whose names we have recorded in the list of illustrations. Mr. Stuart Davis, Mr. P. Entwistle, Mr. Frank Falkner, Mr. Gordon Forsyth, and Mr. Frank Stevens have generously allowed us to make use of their researches bearing on several particulars; thanks for help are also due to our colleague Mr. W. W. Watts. Finally, we wish to acknowledge the courtesy of the authorities of the various museums from which we have drawn subjects for illustration.

BERNARD RACKHAM.
HERBERT READ.

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CHAPTER I
INTRODUCTION

CHAPTER I

INTRODUCTION

Many years have passed since English pottery first began to win the attention of collectors. The earliest comprehensive book on the subject, that of Llewellynn Jewitt, was published in 1878, but it was probably not until Lady Charlotte Schreiber gave her great collection to the nation, and Sir Arthur Church wrote for the Victoria and Albert Museum his handbook of English earthenware, that the simpler work of our potters in the past began to attract the notice of any but archæologists and a few enthusiasts. The more ambitious creations of the porcelain works—Chelsea, Bow, Worcester, and the rest—had been allowed to take their place in the esteem of connoisseurs beside the splendours of famous Continental factories; the work of the potters who, with less costly stuff, sought to meet the needs of everyday life in the home, was not thought worthy of study or of serious æsthetic valuation.

During the last generation, however, and particularly since the present century began, an ever-growing body of admirers have been on the watch to gather these humbler wares into their possession. Such collecting has not always been marked by discrimination. To possess characteristic pieces from all the leading potteries has been the first aim; to add to a collection of representative specimens productions of little-known factories or examples of unrecorded marks has been counted a stroke of good fortune. In short, the collector of English pottery has been led on by the same ambitions as the stamp collector or numismatist. Rarity has been the chief recommendation; the test by standards of good craftsmanship has been too seldom applied.

A result of this uncritical attitude has been that with few exceptions English pottery has been regarded by English students as little worthy of serious æsthetic appraisement. By foreign writers the artistic pretensions of Wedgwood and his best contemporaries and followers have been perhaps too readily admitted, whilst the supremacy of England in this particular branch of modern industry and the good technical and utilitarian qualities of English earthenware have been recognized, and with regret, as beyond dispute. The earlier wares, on the other hand, have been dismissed as mere peasant work, quite unworthy to be considered beside the maiolica, the faience, and the stoneware of Continental Europe. The great Danish authority, Dr. Emil Hannover, whose recent untimely death was a

serious loss to the study of pottery, introduced his survey[1] of English wares as follows :—

" English pottery is, at the height of its development, certainly *English*—from the point of view of material an original and national product—but a product much more of industrial enterprise than of industrial art." He notes that " in the course of the 17th century there developed on English soil an independent peasant pottery which culminated in the so-called Toft ware, so much treasured in England ; but in peasant pottery there was no future for ceramic art in the true sense. In England, as elsewhere, effective fertilization came from without, from the centres of ceramic culture." With these few words the wares which are of purest English blood are waived aside, to make way for a detailed review of the factory productions, summed up most typically in the name of Wedgwood, which with their unassailable technical superiority were to put an end, as Dr. Hannover not without reason laments in the last words of this volume, not only to Continental faience, but also to the evolution of all ceramic arts, porcelain not excepted.

Again, Mr. Ferrand Hudig, in his excellent handbook to the English wares in the Nederlandsch Museum at Amsterdam,[2] dismisses in similar fashion the 17th-century slip-ware. " It may on patriotic grounds have a certain attractiveness for the English collector ; for the foreigner it is a backward production, destitute of æsthetic worth, and by no means so purely English as British writers would like to assume."

Such criticisms as these are hardly just to what some will reckon to be the purest, if not always the most beautiful, work of the English potter. They take too little account of the nature of pottery and of the technique natural to the material of which it is made. Like most other arts, that of the potter had a humble birth in meeting purely utilitarian needs, but from the first it was potentially, no less than painting or sculpture, a means of æsthetic self-expression through the work of the hands. Sculpture, whether glyptic or plastic, had from the first an imitative intention, and is to that extent less free for the expression of the æsthetic sense than pottery, which may be regarded as plastic art in its most abstract form. A pot, whether shaped by the hand alone or by the hand with the help of the wheel, is the direct expression of the thought or intuition by which the hand is set in action and guided. The subtle varieties of beautiful form which the clay can be made to assume are endless ; they cease to be

[1] *Keramisk Haandbog*, Vol. I, 1919, p. 509.

[2] *Engelsch Aardewerk en Porselein*, p. 7.

beautiful in proportion as they diverge from the forms which clay may be required to assume without violence to its nature.

The history of pottery shows a certain general evolution, and the craft as practised by the English followed the separate stages of this evolution in the normal order.

The rudiments had already been acquired when the Anglo-Saxons came to this country. The first earthenware was roughly shaped by the hands alone, unaided by any mechanical contrivance, and lightly baked against an open fire. But the use of a potter's wheel and some primitive kind of kiln was a legacy from the Roman occupation, and with the help of these improvements the way was open to the evolution of many types of vessels still familiar to us. Glaze was a refinement not at first attainable, and the decoration was such as might be quickly scratched with a pointed stick or shaped by the fingers as the clay was handled. So long as earthenware remained in this primitive condition, it was in use a poor competitor against more efficient utensils of wood, leather, and metal. But with the introduction of glazing, earthenware became impermeable, and then its greater ease of manufacture and its wide adaptability as to form made it the essential material for domestic vessels. Use was in this case immediately allied to beauty, for plastic clay will take on a natural symmetry by the action of the potter's wheel, and with very little ingenuity will, granted the skill of practice, submit to numerous refinements of this natural grace. At an early stage it occurred to the primitive potter to enliven his work by adding some kind of ornament. Decoration thenceforward evolved concurrently with form and technique. The softness of the clay before firing would naturally suggest lines or dots scratched or impressed with a pointed stick as the most obvious form of decoration; such crude incisions developed into incised patterns. Observation of the varied colours assumed by different clays in firing would suggest the possibility of polychromatic, or at least bichromatic, decoration, and the development of the painted wares of the present day was merely a matter of time. A clay of different colour was applied to the body of the vessel, either as a coating which could be cut away into a pattern against the darker body beneath, or in the form of a decorative device. It was in this latter mode that the English potters were to achieve their most characteristic triumphs, developing a mastery of pure clay technique which earns for them a worthy place in the history of the craft. In the pottery of most civilized countries chromatic qualities are determined in the main by one or other of two agencies. The first of these are

coloured glazes, that is glazes which with a deliberate view to pleasant colour have been mixed before firing with various staining oxides; chief amongst such staining materials are copper for green, manganese for dark brown or purple, and cobalt for blue. The other chief colouring agency consists of metallic pigments of similar derivation laid on with a painter's brush. English pottery is in this respect exceptional; in it colour-glazing has until modern times been very limited in its range, whilst painting is an exotic process, introduced from the Continent, to which our potters have never taken very kindly.

Before we enter on a historic survey it will be well to discuss the general æsthetic principles on which the work of the potter should be judged, and thus to find the criteria by which we may admit or disallow the claims of English pottery to a place as works of art beside the products of the craft in other lands.

With the introduction of glazes, diversely coloured with metallic ores, all the essentials of the potter's craft were present, and the beauty of the craft will be seen to depend on a fairly strict adherence to the natural means evolved by necessity. Any adaptations from other crafts, and imitations of materials other than clay, can do nothing but offend when the scope of these natural means is so great and their æsthetic possibilities are so high. And it can be claimed that the history of the craft, no less than the general principles of æsthetics as applied to the craft, establish certain rules which if observed would have saved us from the avalanche of vulgarities that, since the close of the 18th century, has so obscured the real merits of the art of pottery.

Any classification of such rules is beyond the scope of this book, which is mainly historical, but the following summary is offered as a basis for the criticism of ceramic design.

The form of an earthenware vessel should in the first place be strictly appropriate to its use. It may be unfailingly demonstrated that all departures from utilitarian form, *when the intention is utilitarian,* weaken the æsthetic appeal. We do not mean to imply, however, that purely decorative forms are not appropriate to earthenware technique; but in that case a different canon of æsthetic criticism must be applied.

All pottery should possess symmetry or some more subtle balance. This need is a general æsthetic one, common to all visual arts. But in the case of an earthenware vessel, thrown on a revolving wheel, symmetry is a necessity of good technique no less than of good art; a well-thrown vessel is a vessel that coheres by the balance of its symmetrically opposed parts.

In addition to symmetry or balance, a good vessel possesses *vitality*, a quality due to the instinct of the potter. Symmetry and balance do not necessarily imply vitality, which is a less obvious characteristic, due to the suggestibility of the lines and mass of a vessel. The eye registers and the mind experiences in the contemplation of energetic lines and masses a sense of movement, rhythm, or harmony which may indeed be the prime cause of all æsthetic pleasure.

The principles of decoration are more general, and are indeed the principles common to all decorative art. The vessel, whatever its form, should be treated as a blank panel, and decorated appropriately. It will be found, as a matter of experience, that the methods of decoration are dictated by the form of the vessel. A plate, for example, is a disc designed for use " any side up," and the most appropriate decoration is accordingly one that is symmetrical about the centre of the plate. A vase, to take another example, is best decorated in such a way as to emphasize (and not to contradict) its cubic mass ; a " leaf-fringed legend " *about* its shape is likely to detract attention from the essential properties of that shape. Any such " legend " should never interfere with the *repose* of the vessel ; the vessel should be completely satisfactory from one *and any* point of view. And it might even be ventured as an axiom of the craft that the less decoration signifies, in a literary or anecdotal sense, the better. Pottery is, at its best, an abstract art, and its decoration should be in harmony with its abstract nature. But lest this ideal should be regarded as impossibly austere, we hasten to admit the legitimacy of certain forms of the craft which, whilst not pure, are justified by their results. We include in this concession not merely " figure " pottery, like the statuettes of Dwight and Astbury, but also those vessels frankly decorated, not for use, but for ornament. Certain classes of pottery, enamelled earthenware in particular, possess beauties of texture, surface, and " light," that make them an admirable " canvas " for the painter's brush. The greatest illustration of this use has been, of course, the maiolica paintings of Renaissance Italy. The glowing colour, the freshness and the charm of these paintings on earthenware make them decorative pieces of high merit, but apart from the materials, which do indeed enter into the question, it must be admitted that the æsthetic appreciation of such art is more allied to painting than to pottery.

And in the decoration of pottery, apart from the quite abstract or " meaningless " decoration which we suggest as the most appropriate, a type that arises from the " stylization " of significant decoration must be admitted.

By " stylization " we mean generally the modification of natural forms (such as flowers, foliage, animals, etc.), in the interests of symmetry and of the shape of the space to be filled. It must be confessed that stylization has not been very highly developed in English ceramics; that is all the more reason why its importance should be emphasized here; and there is every reason to wish that in this respect our English potters might learn a lesson from the highly developed crafts of the East. It would not be altogether foreign to our instincts. The Tofts and the potters of Wrotham made excellent use both of stylized floral designs and of stylized inscriptions; and in the section devoted to English delft we illustrate several other examples of stylized floral designs.

Another departure from the strict canon of ceramic art may perhaps be countenanced; we refer to the expression of " humour " in pottery. Pottery has generally been, for obvious reasons, a rustic art, and as such it is only natural that especially in England the strong vein of peasant humour should find an outlet. Typical examples are the Toby jugs, the puzzle jugs, the toad mugs, and the vessels of various sorts decorated with comic inscriptions. But it should be borne in mind that these are liberties far removed from the real nature of the potter's art, and are to be valued for what they are worth.

We shall consider the effect of the industrialisation of ceramics in the chapter devoted to Wedgwood and his followers. Here it will suffice to say that a manufactured article must be judged by æsthetic standards which are entirely independent of ethical and economic considerations; an object is appropriate and beautiful on the evidence of its obvious qualities, and all other questions are irrelevant to our enquiry. The only assumption we make in this connection is, that technical efficiency is indispensable to all utilitarian art, and that such art does not deserve æsthetic criticism unless that fundamental condition is fulfilled.

CHAPTER II
THE MIDDLE AGES AND TUDOR TIMES

Fig. 1. JUG, buff earthenware, with decoration applied in coloured clays under a yellow lead glaze. Found on the site of Christ's Hospital (Greyfriars Monastery), London. 14th century. Height, 12⅞ in. (See page 14.)
In the London Museum.

CHAPTER II

THE MIDDLE AGES AND TUDOR TIMES

The centuries that elapse between the Roman occupation and the first complete consciousness of the potter's art in the 16th century may well be called the dark ages of English ceramic history. In the first place, we may assume that comparatively little pottery was made—other materials were at once more accessible and more popular. And then what was made was little valued and has only survived by accident. The scarcity of surviving examples makes it almost impossible to establish any historical continuity for the wares of the mediæval period. We know that there was very little development in actual technique; a coarse body, a thin lead glaze, and simple clay ornamentation persist all through. Finer achievements, such as the Chertsey tiles and the Cistercian wares, are particular developments within isolated communities. But it is surely a mistake to assume, as even the best authorities have done,[1] that mediæval pottery is quite devoid of æsthetic interest. It is rather arbitrary and irrational to suppose that an age so rich in decorative arts generally should not reflect its genius in an essential art like pottery, merely because the survivals of this art are so rare. Even on the evidence of such survivals as can be seen, we are of the opinion that the time has come for a revision of the generally accepted opinion. In the first and severest test of ceramic art—that of form itself—mediæval pottery must from any unprejudiced point of view take a high place. The typical shapes of the 13th, 14th, and 15th centuries are almost invariably well-balanced and effective, they show indeed a dignity which is wanting in most of the later wares. Moreover, the decoration is always justly confined to appropriate clay technique.

It is not until we reach the 13th century that we can begin to assign a period to mediæval wares, and even then we cannot differentiate this century and the two succeeding ones with any dogmatic assurance. The pitcher in the British Museum[2] decorated with a hunting scene in low relief, and with a chevron pattern round the base and a band of studs round the neck, has been assigned with reservations to the end of the 12th or the beginning of the 13th century. The details of the design are not

[1] E.g. R. L. Hobson, *Catalogue of English Pottery*, p. 1: "Pavement tiles are the only form of pottery made in this country in mediæval times which can claim any artistic qualities." Sir Arthur Church, *English Earthenware*, 1911, p. 15, writes of the Tudor costrels that the forms assumed by them "are perhaps the least inartistic of any native ceramic vessels of the time which have come down to us."

[2] *Catalogue*, p. 57, No. B1.

conclusive, and the mode of decoration is common in many respects to vessels certainly as late as the 15th century. There are several other pieces that we may assign on circumstantial evidence to the 12th or 13th century. A jug of unglazed grey earthenware in the British Museum (No. B11) was found containing coins of Henry III and Edward I. This jug, with its oviform body and its spreading base almost equally balanced against its spreading rim, gives a common form from which all varieties and elaborations of this type of vessel arise, almost invariably at a later period. A ewer in the Salisbury Museum, representing a knight on horseback, may from the characteristics of the armour be attributed to the end of the 12th or beginning of the 13th century. Closely analogous to the Salisbury ewer is an aquamanile in the Sussex Archæological Society's museum at Lewes; it is in the form of a bearded man with a prick-spur on a horse, and is of buff ware with dark brownish-green glaze. Another equestrian ewer found at Norwich is now in the British Museum. We may compare with these the two aquamaniles in the Scarborough Museum; they are (or have been) in the form of a ram, of buff pottery roughed with small pieces of applied clay and covered with a rich green glaze.[1] Another animal, perhaps also a ram, in the Ashmolean Museum at Oxford, is important as a clue to date. Its body is overlaid with chain-like spirals built up of a succession of small circular cells. Similar spirals formed in exactly the same manner decorate a fragmentary pitcher, with bulbous body and spreading foot, in the same museum; like the animal it is green-glazed, and it seems probable that both vessels came from the same workshop. The scrollwork upon them shows clearly the character of 13th-century design as seen, for instance, in stained glass, wall-painting, and inlaid tiles, and even if we allow for a slight lagging of style in such a minor craft as pottery, we may assign both objects to the early years of the 14th century at latest. Similar animal-shaped vessels have been found in Broad Street, London,[2] and at Winwick in Lancashire, the latter now in the Warrington Museum. A vessel in the form of a bear came to light at Exeter;[3] and a ewer in the form of a stag at Seaford, Sussex.[4] Another stag-shaped vessel, in the Victoria and Albert Museum, is worth noting for the effort it shows to add interest by diversity of colouring; whilst the body is yellow-glazed the horns have been coloured green.

As Mr. Hobson has pointed out, these zoomorphic vessels seem to be

[1] See *Catalogue, Burlington Fine Arts Club*, Plates 1 and 2, pp. 5 and 8.

[2] *Journal of the British Archæological Association*, XLI, 423.

[3] *Proceedings of the Society of Antiquaries*, IX, 315. [4] *Archæological Journal*, XVI, 103.

clay representatives of the fine metal ewers of equestrian and other animal forms which appear to have been in use from the 12th to the 14th century. We may see in them another expression of the mediæval craftsman's love of the grotesque that made the choir stalls and gargoyles of the cathedrals an opportunity for the creation of weird monsters in endless variety. But it must be admitted that pottery did not always or even generally lend itself to such extravagances. The jug, in the Nottingham Castle Museum, smothered with human masks and birds, is an illustration of the excesses to which the impish moods of a craftsman can be carried. Yet even in this case the skill with which the reeded handles are pressed on to the body is a minor detail of execution that redeems the vessel from any suggestion of mere triviality. A jug of simpler character (Fig. 19) found at the same time as this bizarre example displays the solid good workmanship and dignity of form seldom wanting in mediæval pottery.

Apart from the few circumstantial evidences mentioned, the only way to group the early mediæval pottery of England is by the degree of accomplishment in the technique. We are fairly safe in assuming that the tall spindle-shaped pitchers, roughly potted and undecorated but of usual grace of form, belong to a period not later than the 13th century. The jug found containing coins of Henry III and Edward I gives us the next type on the evidence of technical considerations and quite apart from its circumstantial evidence ; the flaring of the lip and the tentative appearance of incised decoration (a double band round the neck) undoubtedly indicate a progress in craftsmanship. The shape approaches the general shape of a whole class of pottery which, on account of its decorative elements, may be assigned to the 14th century. The base of the vessel is usually thumbed downwards, giving it a roughly gadrooned effect and making a firm rest. Vessels of this class discovered in 1923 in a kiln at Cheam, Surrey, show this feature in conjunction with freely painted foliage designs and a thin lead glaze ; an example of these is illustrated in Fig. 14. The earliest type of decoration, however, probably consisted of chevrons and trelliswork of multiple lines. Several excellent examples of this kind may be seen at the London Museum. A piece of quite exceptional worth is the jug in the Ashmolean Museum, Oxford (Fig. 15), with a scroll design in sharp relief trailed in white slip over a red body ; the spirals have all the spring and vitality of 13th-century work, and suggest that the date of the jug can hardly be much after 1300. A simpler type of applied decoration confined to a few well-placed studs is seen in the jug at Nottingham, illustrated in Fig. 22. The jug in Fig. 16, found at Oxford, is a simple

example of the early slender shape with trelliswork thinly laid on in a dark clay pigment. Full decorative effect, however, was not secured until some time during the 14th century the use of coloured slips began. Very fine results followed. The traditional chevron and trellis designs were developed in this medium, with studs or rosettes of applied clay at the crossings, and with flower and foliage patterns in applied coloured clay or clay slip set in the intervals of the design. Fig. 1 illustrates this type of decoration at its best. The use of applied and moulded decoration was to reach high levels in the 17th and 18th centuries, but it may be doubted whether so fine and restrained an effect was ever again to be attained. It is not difficult to see the reason for this success ; the use of a narrow range of clay pigments, a simple design serving only to emphasize form, and the avoidance of any confusion between the simple and the crude, co-operate in this general effectiveness.

A pitcher in the British Museum (Fig. 17) shows a similar technique in a bolder advance, with an heraldic beast quite in keeping with the 14th century ; whilst the jug at the Guildhall illustrated on Fig. 2, which may be a slightly later development (late 14th or early 15th century) shows a mastery of painted decoration equal to, and strangely but quite accidentally reminiscent of, contemporary work in Italy. It has a buff body covered with a white slip, and is painted in green and brown with manganese outlines.

To the 14th century we must also assign the globular jugs with a flaring neck and foot, covered with a thin copper-green glaze. Mr. Hobson tells us that five instances of this type occur in the illuminated manuscripts at the British Museum of the 14th century, and only one in the manuscripts of the 15th century. At the Ipswich Museum there are some fragments of green-glazed earthenware with boss-like handles and projecting flanges in the form of human faces, and to the 14th and 15th centuries we may generally assign any pottery bearing such anthropomorphic devices. A typical example is the jug in the British Museum of buff clay glazed green, with a rude human face moulded on either side of the neck, and a globular body with applied pine-cone scale pattern. The jug of the same technique shown in Fig. 18, also in the British Museum, is somewhat later in date. The green glaze that became so universal in the 15th century persisted for many generations, and is characteristic of a group of 16th-century wares which we shall deal with shortly.

Another type of vessel, assigned by Mr. Hobson to the 15th century, has the usual globular body surmounted by a tall cylindrical neck, often

Fig. 2. JUG, buff earthenware, covered with a white slip and painted in green and two shades of brown under a lead glaze. Found in Bishopsgate Street, London. 14th century. Height, 12 in. (See page 14.)

In the Guildhall Museum, London.

wheel-marked. There are several examples of this type in the British Museum. A piece of altogether exceptional character, also from its shape to be assigned to the 15th century, is a jug (Fig. 20), in the Victoria and Albert Museum, found at Wittington Park, Buckinghamshire. A rough decoration of vine-leaves and bunches of grapes has been trailed on in high relief in white slip over the red body, the whole being finally covered with a warm yellow glaze. A fragment in the British Museum, found in Cannon Street, London, with a finely rendered bird and a row of studs in relief, is similar in technique.

The question of locality is harder almost to determine in the case of mediæval pottery than that of date. Kiln-sites have been discovered in many parts of the country, and chance excavations, such as those for the new railway through the town of Nottingham in 1895, continue to bring them to light from time to time. The most recent find was that at Cheam, already mentioned. In 1917 the origin of the name of Kiln Wood at Whitney-on-the-Wye, near Hereford, was revealed by the unearthing of pottery wasters dating apparently from the 15th century. It is to be noted that vessels with distinctive characteristics have sometimes been found in quantity in a single neighbourhood, possibly indicating a local origin. Thus there may be seen in the Ashmolean Museum at Oxford several pitchers of 14th-century form with pale yellow or greenish-yellow glaze and a decoration of stripes or trelliswork laid on in thin strips of dark red clay; some of these vessels have a short tubular spout springing from the front of the shoulder and linked by a strap of clay to the neck. This is a feature seen on Italian maiolica drug-vases of the 14th and 15th centuries, but certainly uncommon in England; it must not however be argued from this correspondence that the English examples were therefore due to Italian influence.

Some students have thought to find other traces of foreign influences in English mediæval pottery. It is true that close analogies of technique may be recognized, but such correspondences are not surprising where the materials used are the same, and form and decoration are such as arise naturally, inevitably almost, from the use of these materials. To draw an illustration from a later period, we were lately shown an 18th-century jug from Somersetshire, of a class to be discussed in another chapter, and a basin of Chinese earthenware of late Ming times so alike in colour of paste, slip, and glaze, and in scratched technique, as to induce their possessor to suppose a common origin for both. Whilst material and technique may be alike, we find in the mediæval wares of England

peculiarities of form and design which distinguish them absolutely from their contemporaries in France and elsewhere on the Continent. We claim indeed that, from the 14th century onwards at all events, they show a national character no less marked than that of English carving in wood and stone, embroidery, wall-painting, or stained glass.

To the 16th century have been ascribed a large variety of vessels with a bright green glaze. We illustrate (Fig. 21) a cup in the British Museum with a flat leaf-shaped handle stamped with a fleur-de-lys in relief. The pitchers or jugs have now become smaller and handier (Fig. 26), whilst a variety of pilgrim-bottles or costrels, with loops for suspension, are quite a common feature. At this time also appears the use of marbled decoration, at first in red and white slips. At the Victoria and Albert Museum and at the British Museum there are good examples of this early type of a technique that afterwards was carried to quite a distinctive perfection by English potters. The loops or handles of these vessels are often moulded with lions' heads.

A more accomplished development of the pottery of the 16th century is seen in a group of stove-tiles, candle-sconces, etc., generally moulded with the royal arms of the Tudor period (1485–1603). There are several examples at the British Museum, such as the candle-bracket (No. B278) and the stove-tile (No. B279), with the Tudor rose crowned and surmounted by the royal arms with supporters, all in relief; the initials E.R. appear within the decoration. The finest example of workmanship in this kind of ware is perhaps a bolster-shaped cistern (Fig. 25) belonging to Sir Henry P. Harris, with the full heraldic achievement of Henry VII and his queen Elizabeth of York. A pilgrim-bottle (No B282) belongs to the same class; it is similarly decorated with the Tudor rose and the arms of England. Doubt has been cast on the English origin of this group of wares on account of the high degree of skill in moulding that they show; but the details of the ornament, particularly the lettering, the form of the rose and even of the crown, tend to substantiate an English attribution.

Finally, something must be said of the Cistercian wares, so-called because they have been found practically without exception on the sites of Cistercian abbeys. The monks, no doubt, made their own pottery as we know they made their own tiles; and the pottery they made is certainly the best, from a technical point of view, that mediæval England produced. It consists of a hard red ware, covered with a dark iron-brown glaze, and sometimes decorated with slip patterns. In 1893 Mr. J. T. Micklethwaite

exhibited before the Society of Antiquaries of London specimens of this ware which had been dug up at Fountains and Kirkstall Abbeys in Yorkshire. A typical shape seems to have been a tall cylindrical mug with low loop handles. More remarkable are the slip-decorated pots, which Mr. Micklethwaite was able to reconstruct from the fragments at his disposal. These, with their applied rosettes, loops, and stripes, call to mind the later slip wares of Wrotham and Staffordshire. Though we must conclude that the manufacture of Cistercian wares came to an end with the dissolution of the monasteries in 1540, nevertheless it is not too much to assume that the tradition and technique persisted over the intervening period, despite the lack of circumstantial evidence. The slender two-handled tyg in Fig. 23, and the mug in Fig. 24, show the characteristics of Cistercian ware, and can hardly be later in date than the end of the 16th century.

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CHAPTER III
THE ENGLISH TRADITION

Fig. 4. **POSSET-POT**, red earthenware, with handles and a spout; between the handles and on the lid combed decoration in white slip; round the top the inscription: IOHN HVGHESON 1691; over all a yellowish glaze, stained in places with copper-green. Staffordshire. Height, 9¼ in. (See page 27.)

In the collection of Dr. J. W. L. Glaisher.

CHAPTER III

THE ENGLISH TRADITION

One of the interesting problems of archæology is that presented by the similarity of civilizations far apart in time and situation. One school would explain that such similarities are due to the uniformity of the human mind, which, they say, tends instinctively to evolve on similar lines wherever natural environment favours such development. The other school tries to prove the existence of an archaic civilization which originated in Egypt some five thousand years ago, and then spread slowly over the whole inhabited globe, leaving its traces everywhere. A minor aspect of this problem faces us when we come to deal with the pottery typical of the aboriginal inhabitants of a country. Almost wherever we look, in China, in England, in Austria, or in France, we find traces of similar types of earthenware. In some cases, as in the incised slip wares of Somersetshire and provincial China, of Kent and Picardy, and again, of Staffordshire and Moravia, the similarity is at times disconcerting. Not only in material and colours, but even in decorative motives, the types approach now and then to identity.

Direct influence is out of the question. In every case the objects were made to supply an entirely local demand ; they were not articles of export, but utensils for use in the humble surroundings in which they were produced. The only explanation we can offer borrows something from both schools of modern ethnology. The use of clays for earthenware, the wheel, the kiln, the elements of colouring processes—those may well have been acquirements laboriously gained by some archaic civilization and thence distributed far and wide in a general cultural ebb and flow. But we believe that the decorative elements which give to such similarities their appearance of convincingness are elements naturally evolved wherever the materials came into the hands of craftsmen competent to use them. Clay, generally speaking, bakes red ; a slip or coating of pipe-clay makes it at one and the same time whiter and cleaner in appearance ; and a slip[1] or coating over a red body must naturally (or accidentally, as a mere scratch would show) suggest a pattern in red obtained by incision through the slip. The opposite process, decoration applied in a white slip on the red body, would suggest itself as soon as decoration became an end in itself. The splashed green or manganese glazes, used effectively enough in Somersetshire and Staffordshire, as well as in China and elsewhere, were in all probability suggested by accidental effects of fire on impure

[1] A slip is clay mixed with water to a creamy consistency.

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La Grande, OR 97850

glazing materials. It is not necessary to pursue the matter into further detail, but it has more than once been suggested, by authorities more familiar with the wares of their country than with wares in general, that the characteristic slipwares of England are not distinctively English, but are, like much of our porcelain, merely weak derivatives from Continental models. The argument is: that slipware was introduced by Continental workmen who started it in Kent, the nearest point of contact with the Continent, and that it spread first to London and afterwards to the North. It is pointed out (quite plausibly) that the dates on the wares themselves indicate this order of progress (though really all that is proved is that the fashion of putting names and dates on slipware progressed in this manner). There are records of foreign potters having settled at Sandwich and Maidstone in the year 1582, but none of the kind of pottery they made. The ornaments on Wrotham ware occasionally show foreign influence (for example, the Wrotham tyg with the arms of Amsterdam in the British Museum); but, as Mr. Hobson points out, this might well be accounted for as a borrowing from Rhenish stoneware then being imported in great quantities. An undoubted borrowing from that quarter is shown by the relief on the neck of the jug illustrated in Fig. 32 which appears to be actually a clumsy cast from a Raeren original.

All this speculation concerning a foreign origin seems to be rather wilfully blind to the facts. Slipware has existed in England in one shape or another ever since the Roman occupation. The jug mentioned on page 15 is in technique remarkably akin to the later slipwares. And quite important, and to our minds quite decisive, evidence is provided by the fragments of slipware found at Kirkstall and Fountains Abbeys referred to in the last chapter. Some of the fragments may be seen at the British Museum (Cat. Nos. B. 288–9). They consist of a red earthenware, covered with a dark glossy glaze and decorated with white slip. The tyg and the posset-pot are among the shapes that can be restored. Another piece of Cistercian ware in the British Museum, a two-handled vase or cup found at Cambridge, decorated with a three-petalled flower in white slip, is remarkably similar to the Tickenhall tyg illustrated in Fig. 28. It seems to us incontrovertible, on the evidence of these fragments, that the manufacture of slipware was an independent development in England, and that the 17th- and 18th-century slipwares of Staffordshire at any rate are directly descended from the 16th-century slipwares of the Cistercian abbeys.

The slipwares and other rustic pottery of England may be classified by locality or by technique, but as these divisions give almost the same result,

we shall proceed by the more logical system of dealing with the objects according to the methods of decoration which they exhibit. The simplest and the rudest type of slip decoration consists in the application of a shaped or cut patch of white clay to the red body of the pot, which is then covered with a glaze. This method is seen in its crudest form in the rather insignificant slipwares which have been assigned to Tickenhall, in Derbyshire; they are nearest in type to what we know of Cistercian shapes, and though they are cruder in design, this is easily explained if we are to regard slipware as a survival carried on with some difficulty after the dissolution of the monasteries. Two designs seem to have been repeated in some quantity—a two-handled cylindrical mug covered with a very dark treacle glaze, in one case with a flower in yellow slip applied to the waist (Fig. 28), and in the other with a stag's head similarly applied (Fig. 29). The slip in each case seems to have been put on in a flat pad and then cut away to the required design.

Another type, perhaps somewhat later in development (though not later than the middle of the 17th century), is illustrated by the jug in Fig. 27. It has a treacle-brown ground decorated with chevrons and fronds in applied white slip. It differs from its predecessor in greater mastery of technique. That the pottery survived until the end of the 18th century is shown by a dish decorated with a cock bearing the initials E.W. and the date 1796. It was made for Enoch Wood, the well-known Staffordshire potter, from whose granddaughter it was acquired by the present owner, Mr. C. J. Lomax.

But the fullest and perhaps the most fantastic use of slip applied in this manner is seen in the wares of Wrotham. A good deal of attention has during late years been devoted to the productions of this Kentish pottery, and Dr. Glaisher in particular has done much to separate out the type and to piece together the history of the wares. We are privileged to publish as an Appendix[1] to this book the detailed results of his researches.

The rougher kind, such as the tyg of 1656 shown in Fig. 30, are sometimes only decorated with irregularly applied prunts, with perhaps the date and initials stamped in relief on an applied pad; and others, such as the pot in the Maidstone Museum dated 1707, are merely decorated with trailed slip and dots. It is interesting to compare these applied pads with similar decorations on mortars of bell-metal such as were being made in England at the same time. A mortar made by THOMAS CHEESE of Bury St. Edmunds, dated 1619, in the collection of Mr. A. G. Hemming, has panels in relief

[1] See p. 133.

quite like those on the tygs. More commonly the pots are decorated in abundance with stamps thicker than is usual in English slipwares, and are moulded in relief with a variety of subjects, such as fleurs-de-lys, rosettes, angels, crosses, masks, stars, and in one case at least, as we have seen, the arms of the city of Amsterdam. The pads are at one period "stitched" on with radiating dashes or strokes of slip. The handles are usually grooved along the length, and the groove filled in with a single or double twisted cord of slip, with perhaps a pad of white slip for a thumb-rest. In addition the wares often have an inscription or date trailed on (not applied), and on many the name WROTHAM appears (Fig. 32). Incised slip was also employed as a method of decoration at Wrotham, as is shown by the dish dated 1699 in the British Museum, inscribed WROTHAM, which also has the distinction of being the only Wrotham dish known. A peculiar product of the Wrotham factory are the candlesticks, decorated in the characteristically elaborate manner, of which the Victoria and Albert Museum possesses an example dated 1649.

The dates on Wrotham pots range from 1612 to 1721 and, generally speaking, the earlier pots are by far the best in neatness of workmanship, assuming that the tyg of 1612 in the Liverpool Museum and the closely similar one (Fig. 31) of 1621 at South Kensington are of Wrotham origin. It is only fair to point out that some authorities assign them to Staffordshire, basing their case on a tyg of this description dated 1642, which Simeon Shaw, writing in 1824,[1] states to have been made at Burslem. The initials appearing on Wrotham wares have been classified by Dr. Glaisher, and will be found in the Appendix. It has only been possible to identify two potters with any degree of certainty—George Richardson and Nicholas Hubble—but some of Dr. Glaisher's conjectures are almost convincing. It is, at any rate, a pleasure to be able to add two more names to the short roll of our native potters.

But by far the most various of the English slipwares, as well as the most artistic, must be ascribed to the North Staffordshire region. Thomas Toft, with whose name these wares will always be primarily associated, must be given a very high place indeed in the history of English pottery. The way in which he made the most of his simple materials proves once more, if it needed proving, that art tends to reach its highest levels when narrowly restricted in its means. Apart from the sure and appropriate use of clays and glazes, Toft was no mean artist in the arrangement of his motives; it must, of course, be granted that the design is simple and

[1] *History of the Staffordshire Potteries*, p. 106.

unsophisticated, but within the limits of such simplicity Toft's art is spirited and consistent.

There were two Tofts—Thomas and Ralph—and it has been usually assumed that they were brothers, but we are absolutely without records as to their personal history. There is a legend, which may be traced back to Solon's *Art of the Old English Potter*, that a Toft dish bears the inscription " Thomas Toft, Tinkers Clough. I made it 166–." But Solon only vaguely refers to a friend of his having seen the dish ; he gives no authentication of its existence. And no one before or since has ever seen the dish. So, in the absence of some confirmation of Mr. Solon's statement we must hold such a localization of Toft's activities in abeyance ; but everything points to the Staffordshire origin of the type of ware associated with the name of Toft. Other names appearing on imitations of his ware, such as Richard Meir, Ralph Simpson, Robert Shaw, Ralph Turner are almost traditional names associated with the potters' craft in Staffordshire ; and the finding of most of the extant specimens in this midland shire, or in districts easily reached from it, adds to the probability of such a place of origin.

The wares generally take the form of large dishes about 18 in. across ; the only exceptions known to us are the loving cup at the Yorkshire Museum illustrated on Fig. 34, and the jug belonging to Mr. C. J. Lomax illustrated on Plate 35, both inscribed with the name of Thomas Toft. That the wares now classed in general as Toft ware were not the normal products of the pottery must be obvious : they were special pieces prepared for some special event—a marriage or a christening. The normal wares were probably ordinary red earthenware crocks, glazed but only slightly decorated, and that complete pots do not survive is nothing to be wondered at ; the egg-stand illustrated in Fig. 38 may be taken as an example of the type. But the decoration of the dishes we are concerned with implies a considerable degree of skill and practice, the design being executed in a creamy mixture of clay *poured out* of a pipette or long-spouted can, on to a surface of white pipe-clay. Despite this extraordinarily difficult method of procedure, the " drawing " in the best pieces of Toft and his fellows has an amazing freedom and sureness. Nothing in the history of pottery can surpass the skill with which the potter has seized the beauty of his motive in the dish with the hare shown on the Frontispiece. Other splendid animal motives, in clays of several colours, are seen on the barber's cup and the pot in Figs. 49 and 50. Scarcely inferior in dexterity is the dish in Fig. 39 now in the Northampton Museum. It belonged formerly to

William Bemrose, the Derby collector, and was described by Llewellynn Jewitt as "an apparently well-authenticated example" of Tickenhall ware. It is difficult, however, not to see in it the handiwork of a Staffordshire potter. A simpler but still effective use of slip is shown on a covered pot belonging to Mr. Lomax (Fig. 60). The decorative use made of an inscription should also be singled out for consideration—a band of these broad bold capitals, usually traced in a dark slip and often picked out with white dots, makes an extremely effective design, as will be seen from the posset-pots illustrated in Figs. 36 and 43. The counter-changing of light and dark clays in the latter also illustrates a method often employed. White dots, again, give accent to the design of a bird on the jug in Fig. 42. The dish shown in Fig. 53 is remarkable for its design in warm red on a white ground.

The names of the various potters occurring on Toft dishes will be found in Church, *English Earthenware*, p. 28. The dated pieces are confined within a fairly narrow limit of dates—1676 and 1707. One detail of decoration may be pointed out as a peculiarity of Staffordshire slipware. On a dish in the collection of Dr. Glaisher, representing Adam and Eve (Fig. 37) much of the design is filled in with a green slip, sometimes grained with a pattern like coarse muslin. The dish bears the inscription THOMAS TOFT. A posset-pot in the same collection, inscribed LYDDIA MOUNTFORD HER POT, 1700, shows even to a greater extent the use of green slip in the decoration. It occurs again in the fine dish with a formal design belonging to Mr. Lomax (Fig. 44). It has sometimes been argued that a posset-pot in the Liverpool Museum showing these characteristics was made in that city, but the discovery on the site of Joshua Twyford's pottery at Shelton of a fragment (now in the Hanley Museum) with this green slip makes it practically certain that this type of slip decoration belongs to Staffordshire.

A class of slipware which must be assigned to Staffordshire and which lasted some eighty years after the period of the Toft type[1] is that represented on Figs. 45 to 48. In this case the design is moulded and filled in between the raised outlines with darker slip. A mould in the British Museum (Fig. 46), inscribed "William Bird made this mould in the Year of Our Lord 1751," shows clearly how the curiously milled edge of the design is not due to a roulette, but is laboriously notched out with a small tool. The crinkled edge that results has quite a pleasing effect, seen to advantage in the dish with a mounted cavalier (Fig. 48 in Dr.

[1] Only one dated Thomas Toft dish is known, the date being 1671.

Glaisher's Collection), and in the gentleman in the frock coat (Fig. 45) presumably taken from the very mould just mentioned. G. Woolliscroft Rhead has ascribed this class to Derbyshire, arguing that the glaze shows a method of firing different from most Staffordshire dishes. The Victoria and Albert Museum, however, possesses a mould of the same type as that described above, which bears the name of Thomas Wedgwood, and was formerly in the collection of the Staffordshire potter Enoch Wood.

Another well-marked group of wares may be associated with the name "Hugheson" which appears on several of them. They display some variety of technique; the value of the colouring is well understood and the ornament is well distributed. The earliest example we know is a jug in Dr. Glaisher's collection inscribed SAMVEL HUGHESON and dated 1677. A closely similar jug (Fig. 51) is dated 1678. The ornament consists of strapwork trailed in white slip and stamped with a succession of cross motives. On the earlier of these jugs manganese has been added over the impressions before glazing. A posset-pot dated 1690 and inscribed IOHN HVGHESON (Fig. 52) has the name and date trailed round the neck in the usual manner in white slip on a reddish brown body. It has four double and four single handles, and between these handles are panels of geometrical ornament in slip stamped with the repeated cross-motive. The effect is heightened by bright green dabbled on here and there before the application of the glaze. The same name appears again on a posset-pot dated 1691, reproduced in colours in Fig. 4. The geometrical pattern is replaced by combed slip decoration. Other names occur on pieces of this type—IOHN WENTER (a jug dated 1686, in the British Museum) and ANN BENOM F.K. 1687[1] (a posset-pot in the Ashmolean Museum, Oxford). It is worth noticing that the animals on the lid of the posset-pot recall those on the Staffordshire pot in Fig. 50. Still more important, the impressed designs on these wares are almost identical with those on the Thomas Toft jug shown in Fig. 35. On these grounds we are inclined to attribute the Hugheson group to Staffordshire, not to the south of England, as some authorities have suggested.

A type generally assumed to come from the South and attributed to Fareham, near Southampton, comprises posset-pots of red body with inscriptions and bands laid on in crinkled strips of clay, either white, dull red or stained green. The coiled ends of the handles provide a link with the Devonshire jugs mentioned below (page 30).

Another type of ware, showing the same technical methods as the Stafford-

[1] Illustrated in *Catalogue*, Burlington Fine Arts Club, Plate 13.

shire slipwares, has been given the name of " Metropolitan," because it has usually been found in or near London. It does not betray any of the genius for design shown by the wares from which it was probably derived, though the actual application of the slip is neat enough. The decorative elements usually consist of simple stylized floral patterns (Fig. 54), almost invariably with inscriptions of a pious character (Fig. 55). The earliest date on a piece of Metropolitan ware is on a jug belonging to Mr. B. T. Harland, inscribed BE NOT HY MINDED BUT FEAR GOD, 1638 ;[1] and the middle of the century seems to have been the period of its general manufacture.

There remain various slip techniques to which it is difficult to ascribe an exact locality. No doubt a good many of them belong to Staffordshire, but the claims of other localities are not to be dismissed altogether. In one class, illustrated on Fig. 40, the slip is thinly applied in horizontal stripes and rows of dots. Examples of this type have actually been excavated in London, and some of them may well be of Metropolitan manufacture. The thinness of the slips would also support that supposition. In another type great play is made with the process known as " combing." Alternate bands of dark and light slip are applied side by side, and across these a point, prong, or comb is drawn in either a straight or a wavy direction, producing an effect exactly analogous to the coloured end papers used in bookbinding. Dr. Plot, writing in 1686, describes the process : On a ground of orange slip are laid white and red slips—" which two colours they break with a *wire brush*, much after the manner they doe when they *marble* paper, and then *cloud* them with a *pencil* when they are pretty dry." The dish in Fig. 63 is an example with unusually fine marking. A more refined use of this process is known as " feathering " when the slips are applied with the effect of the curved vanes of feathers. Four representative pieces are shown (Figs. 56–59). The mug of 1694 in Fig. 41 shows a clever application of the technique in rendering a floral design. Similar are the stripes on the pot in Fig. 61, where the effect seems to have been obtained by traversing horizontal lines of slip alternately upwards and downwards with a pointed instrument. This feathering process was much used in Staffordshire. It is found also on large oblong meat dishes in the form of a gardener's trug without its handle, which were in all likelihood made in small rustic potteries in many parts of England. Staffordshire certainly produced them. Others under the name of Welsh ware were made at Hounslow ; others again in the potteries of

[1] See *Catalogue*, Burlington Fine Arts Club, B. 5, p. 20.

the North ; a dish of this type, but much civilized and tidied in workmanship, in the Victoria and Albert Museum, is shown by its mark—" SCOTTS SUPERIOR FIREPROOF, SUNDERLAND "—to have been made at Southwick, near Sunderland, by Messrs. Scott Brothers and Co. well on into the 19th century. Another such dish bears the impressed mark: W. BALAAM, Rope Lane Pottery, IPSWICH. Another slight variation of this method is seen in the unusual jug in Mr. Frank Falkner's Collection, where the transverse stripes are smudged with the finger (Fig. 62).

Another decorative method may be mentioned here—we refer to the process used to produce the so-called " agate " wares. This technique consists in taking two or more diversely coloured clays, and by repeated slicing and battening producing a heterogeneous mass made up of accidentally juxtaposed strata of the various colours. The finely potted mug in Fig. 143 is a simple example of this type of ware. We shall find the same method used for the production of stoneware and the more delicate wares of Whieldon and his contemporaries. In England the method was often used in combination with slip decoration, especially with a type of slip decoration which we must now consider, in which the design is cut away from or incised through a coating of slip, leaving the contrasted background to show through. A whole group of wares show this latter technique, and they are of considerable importance from an æsthetic and historical point of view. The method is, of course, common to practically all epochs of pottery, but in England it seems to have arisen not in direct imitation of earlier or foreign wares, but with some original inspiration. Two early examples of this technique are the mug of 1727 and posset-pot of 1732 shown in Figs. 64 and 65 ; the slap-dash vigour of the design on the mug puts to shame many a more laboured composition.

In 1733 (April 24th) Ralph Shaw, potter, of Burslem, took out a patent for employing " various sorts of minerals, earth, clay, and other earthy substances, which, being mixt and incorporated together, make up a fine body, of which a curious ware may be made, whose outside will be of a true chocolate colour, striped with white, and the inside white, much resembling the brown chinaware, and glazed with salt." The words " salt glaze " are of some significance. The wares of the type are almost invariably lead-glazed, but we are able to illustrate a bowl (Fig. 67) in the possession of Mr. Wallace Elliot which answers in every particular to Shaw's specification—body of a true chocolate brown, the outside " striped " with a white slip, and the whole glazed with salt. Regarding

this piece as an indisputable example of Shaw's pottery, we can then extend our comparisons to the analogous type, which are not salt-glazed; and on the evidence of the design it must, we think, be admitted that some of the lead-glazed wares are of the same origin, even although the body is of a lighter clay. We illustrate some of these types in Figs. 68–70. It must be remembered, however, that Shaw's patent was the subject of litigation in 1736, and a special jury "of great intelligence and wealth" gave a verdict as a result of which the patent was annulled. Simeon Shaw relates (p. 148) that the learned judge, after giving his verdict, thus addressed the audience: "'Go home, Potters, and make whatever kinds of Pots you please.—The hall re-echoed with acclamations, and the strongest ebullitions of satisfactions, from the potters, to the indescribable mortification of Mr. S. and his family; who afterwards went to France, where he carried forward his manufactory; whence some of his family returned to Burslem about 1750."

Doubtless many imitations of Shaw's patent were made as soon as the patent was cancelled; but the dish of 1753, illustrated in Fig. 66, is the earliest dated piece we know. The type however seems to have persisted until 1779; at least no later dates occur in the ware.

This scratched (or *sgraffito, graffiato*) method was also in use in the West Country and in Wales. There were apparently several centres of production, of which Donyat in Somersetshire, and the near hamlet of Crock Street, were perhaps the most important. The typical wares of this kind are covered with a white slip incised into rough and sometimes effective designs, the whole covered with a generous lead glaze spattered with copper-green, the white slip showing yellow and the earthenware body an ochreous brown through the glaze (see Figs. 71 and 72).

The Welsh harvest jugs are of identical technique and are said to have been made at Pencoed in Monmouthshire. An excellent example of this ware is to be seen in the British Museum (Cat. No. D.115), illustrated in Hobson, *Catalogue of English Pottery*, Plate 8. In Devonshire, at Bideford, Fremington and Barnstaple, the same method was followed in the 18th century and even earlier, and has continued almost to the present day. The jug shown in Fig. 73 is a characteristic piece of early date. The coil at the base of the handle, the mariner's compass design on the front and a lengthy inscription in a panel at the back, occur again and again. In later pieces a ship is a common motive, as might be expected in a county of seafarers.

At various places in Sussex still another variety of slip technique was in vogue during the latter part of the 18th century and well on into the 19th. In this case the white slip was inlaid into patterns such as tree sprays and stars, scratched or impressed in the red body, and into inscriptions stamped with printer's types. The jar illustrated in Fig. 74 shows a design of great freedom carried out in this method and may be compared with a bowl in the Victoria and Albert Museum dated 1809.[1] The glaze is a thick lead glaze, often speckled with manganese or ferric oxide. This type seems to have emanated chiefly from potteries at Chailey and Brede. But pottery of a cruder nature was also produced at Rye, Dicker, and Burgess Hill; and at these three places pottery is still being made.

Another type of ware with red (ferruginous) body and very iridescent manganese glaze seems to have been made in the neighbourhood of Salisbury, where most of the specimens have been found. They have a wide range of date—from 1603 till 1799; several examples bear the initials W. Z., followed in one case by the word " maker." We illustrate a covered goblet, perhaps the best example of this ware extant (Fig. 75). It has a very effective design of vine wreaths on the cover and is inscribed and dated : HERE IS THE GEST OF THE BARLY KORNE, GLAD HAM I THE CILD IS BORN, 1692 I.G. R.K. S.K. The I.G. may " possibly refer to John Gauntlett of Amesbury, which is north of Salisbury."[2] A similar inscription occurs on a goblet obtained by Dr. Glaisher at Kingwood, with the same date. These inscriptions seem to imply that the goblets were made to celebrate christenings. Mr. Frank Stevens, the Controller of the Salisbury, South Wilts and Blackmore Museum, has had an experimental piece of ware made of local clay and burnt by the local potter at Verwood, which has exactly the same appearance as the old wares.

A ware somewhat similar in character was made at Gestingthorpe in Essex. Houghton in 1693, in his *Occupations of Husbandry*, mentions a tile kiln at Gestingthorpe, which is no doubt the same kiln that produced the jug dated 1767 illustrated in Fig. 76. To the same district belongs a jug in the Colchester Museum, made for the Bellringers of Braintree at Stock, Essex, in 1685. Another rustic pottery which has recently come to light was situated at Buckland, a small village near Aylesbury. At the Prime Minister's house at Chequers are two jugs formerly in the possession

[1] A similar jar in the Albert Memorial Museum, Exeter, inscribed ANN FLINT 1809, and decorated with formal trees, is exhibited as a specimen of Devonshire pottery, but should probably be assigned to Sussex.

[2] *Catalogue of the Salisbury and South Wilts Museum*, by E. T. Stevens, 1870, p. 72.

of Lord Lee of Fareham. They are of a hard dark brown body and are incised with the following dates and inscriptions: "H.K. 1701" on one, and "JOHN REVET, ESQr, 1759 THOMAS BRACKLEY POTTER AT BUCKLAND COMMON" on the other (Fig. 77). The John Revet of the inscription is Colonel John Revet, who was owner of Chequers about 1759.[1]

There remain to be mentioned several types of which the place of origin is hard to fix. The bear in Fig. 78, probably from Staffordshire, is a splendid descendant of the vessels in animal form of the Middle Ages. We illustrate on Fig. 33 a tyg with national emblems (rose, thistle, and harp), and the date 1645 incised under a lustrous dark manganese glaze covering a red body. From its shape it may perhaps be given a Staffordshire origin. Somewhat similar in technique, but much later in date, is a posset-pot (Fig. 80) with a knob in the form of an owl on its cover; it also has a lustrous dark brown glaze and incised decoration, including the name SARAH BENNET and date 1724. It, too, would seem to be of Staffordshire origin. Two pieces closely related to one another are a tobacco-jar with double lid and a jar with high steeple on the cover, shown in Figs. 82 and 81. They are lavishly decorated with a medley of ornaments stamped on applied pads of white or red clay, applied to the red body. The reliefs include a woman dressed in mid-17th-century costume, figures of Bacchus astride a barrel, Ceres with a cornucopia, two lovers, ships, a cat, a dog, a rabbit, a mermaid and bunches of grapes. These pads are interspersed with impressions stamped with a cut stick, which method we have met with already in Staffordshire pots. The steeple on the second jar calls strongly to mind certain font covers and the well-known silver steeple cups of the reign of James I. A quite exceptional technique is exemplified by the posset-pot dated 1697 shown in Fig. 79. The names on it seem to have been carefully cut out from applied pads of clay. We may notice the plaited ornament on the handles, which we have seen already on pots from both Staffordshire and Wrotham.

Although superseded by factory-made articles for all general use, the making of rustic wares such as we have been describing has lingered on almost to our own day in out-of-the-way corners of the country. Wares with simple trailed slip decoration were made well into the 19th century at Blackburton in north Lancashire, at Pot-Howcans near Halifax, at Midhope near Sheffield, and at Polesworth in Warwickshire. It is also interesting to note the spread of this technique to the United

[1] See *A Catalogue of the Principal Works of Art at Chequers*, 1923, pp. 23 and 31.

States, where pottery quite similar in technique was made in the early 19th century at Huntington, Long Island. This New England ware is quite distinct in character from the slipware made in Pennsylvania by German immigrants.

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CHAPTER IV
FOREIGN STRAINS
MAIOLICA AND DELFT

C
R E
I AM NO BEGGER I CAN NOT CRAVE
WOULD HAVE

Fig. 5. JUG, enamelled earthenware, painted in blue, yellow, orange, and green; on the front a youth in the dress of the early Stuart period, surrounded by the inscription: I AM NO BEGGER I CAN NOT CRAVE BVT YV KNOW THE THING THAT I WOVLD HAVE. On the neck the initials $\frac{C.}{RE}$ London (Lambeth or Southwark); about 1630. Height, 12⅛ in. (See page 43.)
In the possession of Colonel John Parker.

CHAPTER IV

FOREIGN STRAINS MAIOLICA AND DELFT

It is a natural result of the insular position of England that English art, no less than other phases of English culture, has shown a markedly individual character as compared with the art of Continental Europe. This is seen alike in architecture and painting and in the minor arts, that of the potter amongst them. Yet no country, however isolated geographically, unless artificially hedged about by such a stringent protective system as, for instance, made of Corea the Hermit Kingdom, can remain always untouched by influences from without. England has been no exception, as the history of her pottery can show. Slowly and late, yet none the less surely, foreign elements began to blend with the indigenous.

From the days of the Northern invasions and the formation of the English people till the end of the 15th century, English pottery shows no obvious marks of extraneous influence. The first appearance of a Continental strain that can be clearly discerned belongs to the Tudor period. It is found in the green-glazed heraldic wares which have for convenience already been discussed in an earlier chapter. The effect of this irruption was momentary, and not destined to be lasting. It was some fifty years later, towards the close of the reign of Elizabeth, that a second wave flowed in, leading to the extensive growth in England of the manufacture of tin-enamelled earthenware.

A word may be said here as to the history of this class of earthenware. From the time when painting was adopted as a method of decorating pottery the problem of finding a suitable surface for taking the pigment was always present. The plastic red and yellow clays used for the body were too coarse to be satisfactory. The first advance was the adoption of a coating of " slip," of white pipe-clay, coming between the body and the transparent lead or silica glaze which was needed to make the vessel non-porous. A still further improvement came about when painting surface and glaze were combined in one application; this was made possible by the discovery that the glaze could be made opaque and white by mingling oxide of tin in its composition. Such an opaque tin-glaze is generally called an enamel, and is the distinctive characteristic of maiolica, faience, and delft, all various terms for the same article, namely, tin-enamelled earthenware. All three words are geographical in derivation: " maiolica," originally meaning lustred ware and only later extended to

cover all tin-enamelled wares, comes from the name of the island of Majorca, where the Italians supposed that the Spanish lustred ware was made which Majorcan skippers brought to their land from Valencia; faience and delft are the names of towns which owed their importance to the manufacture of enamelled earthenware. This technique originated in the Near East, probably in Mesopotamia; thence it spread to Spain and Italy, and at length to France, the Netherlands, and other parts of Northern Europe.

Maiolica needed only to be known for its unsurpassed advantages as a ready means of bringing bright colour into indoor life to be everywhere appreciated. In England, as elsewhere, a demand for it is sure to have sprung up quickly from the moment when samples of it first reached the Kingdom. Importation from abroad was as usual followed by the establishment of the manufacture at home, and tin-enamelled earthenware became a staple product first in the capital and later in other parts of England. Though English potters never took very kindly to painting and never reached such skill in this branch of the craft as their fellows in Italy, France and the Netherlands, they soon developed, as we shall see, a style of their own, and were not least successful in designs most free from foreign accent.

Tin-enamelled ware is generally known in English as "delft," but the name is apt to be misleading. It seems not to have come into general use until after 1700,[1] and is derived, as we have already said, from the name of the Dutch town in which this kind of pottery reached its highest development. It may now, however, be regarded as certain that tin-enamelled ware was made in England some time before this word was added to the language—even before the town of Delft had reached a position of any importance as a centre of the potter's craft. Whence this particular process was brought can now be stated almost with certainty, as evidence has been gathered quite recently which gives the answer to the question.

It is no new discovery that English delft is of Italian parentage. Both Miss Meteyard[2] and Professor Church[3] pointed out that the beginnings were not to be found in the intercourse between England and Holland under the Stuarts and William of Orange, but were owing rather to Italian pioneers. The assumption was that some wandering Italian potter brought the art direct from his native land. Research in archives and the

[1] The earliest citation in the *New English Dictionary* is of the year 1714.

[2] *Life of Josiah Wedgwood*, Vol. I, p. 109.

[3] *English Earthenware*, Revised Edition, p. 42.

yield of excavations have given us what we may probably regard as the truth of the matter. It has long been known from the manuscript entitled *l'Arte del Vasajo*, written by the Italian potter Cipriano Piccolpasso of Castel Durante, and now preserved in the Victoria and Albert Museum, that a fellow-townsman of his, Guido di Savino, went to Antwerp and there established a maiolica pottery. The exact date of his migration is not known, but records prove that he was already at Antwerp in 1513.[1] Later investigation has identified him with one Guido Andries and has shown that the manufacture was carried on by his sons and others, and that an offshoot was planted at Middelburg in Zealand. From this beginning Dutch maiolica certainly sprang, issuing in the 17th century in the great industry of Delft. To this beginning also there can be little doubt that English delft can be traced.

A most important clue is given by Stow in his *Survey*.[2] A brief abstract of it is given by Jewitt,[3] but as he omits several essential details, including the city from which the immigrant potters came, we give the whole passage in full :—

"About the Year 1567, *Jasper Andries* and *Jacob Janson*, Potters, came away from *Antwerp*, to avoid the Persecution there, & settled themselves in *Norwich ;* where they followed their Trade, making Gally Paving Tiles, and Vessels for Apothecaries and others, very artificially. *Anno* 1570 they removed to *London*, with the Testimonial of *Isbrand Balckius*, the Minister, and the rest of the Elders and Deacons of that Church ; & desired by Petition, from Queen *Elizabeth*, that they might have Liberty to follow their Trade in that City without Interruption ; and presented her with a Chest of their Handy-work. They set forth in their Petition, that they were the first which brought in & exercised the said Sciences in this Realm, and were at great Charges, before they could find the Materials in this Realm. And that the same Science was so acceptable to

[1] "M. Laurent, Guido di Savino and the Earthenware of Antwerp." (*Burlington Magazine*, Vol. XLI, 1922, p. 293.)

[2] John Stow, *A Survey of the Cities of London and Westminster and the Borough of Southwark*, 1598, 6th edition, London, 1755, Vol. II, p. 327. Solon in *The Connoisseur* (Vol. I, p. 248) gives the following account of the matter (quoted by Hobson, *British Museum Guide to English Pottery and Porcelain*, 3rd edition, 1923, p. 12), the errors in which we can only explain by assuming that it is based on an imperfect recollection of Jewitt's abstract, or on inexact notes thereof : "Graspar Andries and Guy Janson, not to speak of many others, are known to have established at Norwich in 1570 the manufacture of pottery after the fashion used in Flanders, and made a kind of highly decorative ware, which they called *les poteries gracieuses de la reine Elizabeth.*"

[3] *Ceramic Art in Great Britain*, Vol. I, p. 90.

King *Henry* VIII, that he offered to the same *Jasper's* Father good Wages & House-room, to come & exercise the same here; which then came to no Effect. They beseeched her, in Recompense of their great Cost & Charges, that she would grant them House-room in or without the Liberties of *London*, by the Water-side; and Privilege for the Time of twenty Years, that none but they, their Wives & Children, and Assigns, might exercise the same Science in this Realm; and to sell & transport the same, as well outward as inward, to all Men, free of all Custom."

Amongst the six sons of Guido Andries of Antwerp, of whom record has been found, there is not one of the name of Jasper, but the assumption is irresistible that the Jasper Andries named by Stow was in some way related to Guido. If this assumption is well founded we have here the direct link, by way of Antwerp, between Italian maiolica and the later "delft" of the English factories. Maiolica would seem to have been made in England first at Norwich, and from 1570 onwards in London, presumably in the "waterside" parishes of Southwark and Lambeth.

When we seek to identify the productions of Andries and Janson we find ourselves in the region of conjecture; we may, however, get light from a careful comparative study of pieces remaining from the 16th century. Certain wares have been found in excavations in London, Oxford, and elsewhere in England, which at first sight might be taken for Italian maiolica. We find the same rich polychrome palette, or blue-and-white wares with the same intensity of pigment, but attentive comparison with maiolica of known Italian origin reveals certain differences, notably in form. As an instance we may point to certain vases with wide neck flanked by two small loops and bulbous body, of which specimens may be seen in the London Museum. The painting in dark blue, usually of the Sacred Monogram *yhs* in Gothic letters, but in an exceptional case of a bird, recalls that of Faenza ware of the late 15th or early 16th century. The shape, however, with its pair of rings in distinction to the single handle of a Faventine jug, is quite unknown in Italian maiolica, and it is significant that we find a vessel of this form portrayed in the border of an illumination representing the Adoration of the Magi in a Flemish manuscript Book of Hours of about 1500, now in the Bodleian Library at Oxford.[1] A polychrome tile in the Guildhall Museum, London, painted

[1] There is a difference of opinion as to whether this MS. was written for Maxmilian, afterwards Emperor, or for his son Philip the Handsome, Duke of Burgundy (*d.*1506). The former is assumed in the *Catalogue of Manuscripts* in the Bodleian Library, the latter by Durrieu,

with a man in dress of about 1530, is of the same class precisely as the tiles with busts belonging to a pavement from the abbey of Herckenrode, in Belgian Limburg, now in the Musées du Cinquantenaire at Brussels. Again, some six-sided tiles with floral ornament found at Tunstall, near Sittingbourne,[1] and at Titchfield Abbey, Hampshire, can be exactly matched in the same pavement. Some of the polychrome pieces in the London Museum and in the Ashmolean Museum are paralleled by specimens found in the bed of the Scheldt at Antwerp and in excavations at Brussels.[2] We are of opinion that the earlier of these wares, such as the *yhs* jars and the Guildhall Museum tile, were imported from the Low Countries; some of the later may well have been made by the potters from Antwerp after their settlement in this country.

The Victoria and Albert Museum possesses a tile which came from Gorhambury, the house near St. Albans built by Sir Nicholas Bacon, father of Francis Bacon. It is painted in blue, green, and orange, with the crest of the Bacon family enclosed by a band bearing their motto MEDIOCRIA FIRMA, and with their escutcheon in the four corners of the tile and the initials N.B. The workmanship is that of a skilled craftsman and shows no signs of rudimentary technique. The colouring is exactly that of the Flemish tiles and maiolica. From the accounts preserved in the library of Lambeth Palace we know that the mansion at Gorhambury was being built from 1563 to 1568; they record payments to glaziers, carpenters, and other artisans, but none to makers of floor-tiles. They yield, it is true, no precise clue to the reading of our riddle; there is, however, nothing extravagant in the conjecture that the Bacon tile represents part of the earliest work of Jasper Andries and his fellow-potter after their arrival in England, which took place, it would seem from Stow's account, just before the completion of the mansion. They may have made the tiles, of which we must suppose the specimen at South Kensington to be a survivor, either in their pottery at Norwich or in kilns built for the purpose in the neighbourhood of Gorhambury. It is important in this connection to note that Andries and Janson are stated to have made " gally

La Miniature Flamande, by whom this page is reproduced (Plate 98). The decoration is rendered in blue and light brown, the same colours as on pieces of Spanish lustred ware which are included with other pottery and glass in the same picture; the treatment of the design, however, is, like the shape of the vessels, without a parallel in Spanish pottery, and was presumably familiar to the painter from wares of his own country.

[1] Figured by A. Payne, *Archæologia Cantiana*, 1893, p. 204, Plate 26; with them was found a Dutch tile of the early 17th century.

[2] See M. Laurent, *Burlington Magazine*, Vol. XLI, p. 288.

paving tiles," that is, tiles of enamelled earthenware as distinct from the inlaid lead-glazed tiles of mediæval times.[1] A ruined fragment of the Lord Keeper's house remains to show by its Italian style that he was amongst the earliest to welcome the new mode in architecture, and we may suppose that, like King Henry, he was interested in the developments in the tilemaker's craft that had lately come about in the Netherlands.

Before we leave the question of the two potters from Antwerp we must note that "vessels for apothecaries" were amongst the articles they made. We may attribute to them and their successors the small maiolica drug-pots often found on Tudor sites, at one time assumed to be of Italian origin.[2] In shape they either resemble the Italian *albarello* or the jars of wider squat form generally made for ointments in the later delft ware factories. Their decoration consists in most cases of simple zigzags or herringbone pattern between horizontal bands, in blue with or without manganese-purple and orange.

So far we have been occupied with maiolica made in England by foreign potters. Towards the end of the 16th century we begin to find wares of a different character. There seems no good reason for denying an English origin for a plate, dated 1601, in the London Museum (Fig. 83). Its most striking feature is an inscription in blue capitals of a type quite similar to those to be found on Lambeth ware of slightly later date. The legend reads: "THE ROSE IS RED THE LEAVES ARE GRENE GOD SAVE ELIZABETH OVR QUEENE." In the middle is painted a city in which only a little imagination is needed to pick out the Tower of London and old St. Paul's. On the rim is a border of arabesques on a dull orange ground. The pigments, all of somewhat dingy tone, very different from the fresh clear colouring of the Flemish maiolica, include also yellow, green, and dark manganese-purple.

This London plate stands alone. We next come to a group of dishes with a very glossy enamel and a strong palette made up of deep blue, green, yellow and orange. The characteristic motive is foliage rendered in particolour, one-half of a leaf in orange, the other in yellow, or one-half deeply shaded in blue, the other left white, a method traceable to Venetian maiolica of the middle of the 16th century. The most important specimen of this type is a dish (Fig. 84) in the collection of Dr. Glaisher. The edge is painted with dashes in blue, a feature common in later English

[1] The meaning of the words "gally" and "gallipot" is discussed below on p. 53.

[2] As by Henry Wallis, *Italian Ceramic Art—the Albarello*, 1904, p. xxvii; he illustrates three specimens, Figs. 60–62.

delft, but by no means confined to England; it is, in fact, part of the grammar of maiolica design at this period, and is found both in Italy and in Holland. Within this border is foliage in dark blue, surrounding a medallion filled with similar foliage in the three colours already named, treated in the characteristic Venetian manner. On the back are the date ANO DODN 1620, an E and two marks, of a cross in a circle and a plain circle, repeated. The illiterate rendering of the Latin is perhaps what would be expected of an unschooled Protestant English potter. Precisely the same colouring is found again on a dish found incomplete in London and belonging to the London County Council; here the polychrome leaves in the medallion are arranged in radial symmetry, and the rim is painted with mock gadroons, shaded to give the effect of relief. Such gadroons are also a common feature on the early 17th-century wares of which fragments have been found in quantities in Holland. Another favourite design with the maiolica-painters of the Netherlands, which also seems to have been popular in England, is that of a group of stylized fruit boldly painted, including apples, pears, grapes, and pomegranates bursting so as to show their seeds. An undoubtedly English example is a jug (Fig. 5) belonging to Colonel John Parker, with a figure of a young man in dress of the time of James I, encircled by an inscription in English and accompanied by three initials in a triangular arrangement which seems to be characteristically English.[1]

Yet another much debated group of wares remains to be discussed. This group consists of wine-jugs or tankards with a tin enamel more or less thickly mottled with splashes of dark blue, purplish-black, green, tawny brown, or yellow, alone or in combination; the colours appear to be mingled with a flux of lead glaze. The shape of these jugs—a globular body with wide cylindrical neck and loop handle—is often met with in German brown stoneware of the 16th century from Cologne and Frechen, but has not been known to occur in enamelled earthenware in foreign countries. As a rule, such pieces are mounted with English silver or silver-gilt; where hall-marks occur they are of the middle of the 16th century, as, for instance, on a jug (Fig. 85) belonging to Lord Swaythling, mottled blue and purple, of which the mount bears the London mark for 1550, and another, mottled with blue and black, in the British Museum, with a mount of 1549–50. A specimen in the Guildhall Museum shows markings of intense purplish-blue resembling that of Chinese porcelain of the reign

[1] In Holland this arrangement is rare; it occurs on a dish dated 1696 with the mark *D PAVW* of the Peacock factory at Delft, belonging to Sir Gilbert Mellor.

of Chia Ch'ing. A jug in the Victoria and Albert Museum, which by its form seems to belong to the same class, has a dense enamel coloured turquoise-blue in its substance; it has an English silver mount of the 16th century, but unmarked. In favour of an English origin for this group of wares it may be argued that a similar method of colouring by spraying on blue and purple was used later at Lambeth, as on a silver-mounted mug with the date 1618, and on the mug of 1628, inscribed ELIZABETH BROCKLEHVRST (Fig. 86), in the Victoria and Albert Museum, both to be mentioned later. It has been suggested[1] that these mysterious jugs were made in England by foreign workmen such as Andries and Janson. Whilst this is not impossible, they have nothing in common with the "gally tiles" and painted maiolica we have been discussing; moreover, they are too early in date to be the work of the potters named after their arrival in England. What seems certain is that they were made to compete with the mottled brown salt-glazed stoneware, the so-called "tiger ware," imported from the Rhine, which was an especial favourite with English silversmiths as a foil for their richly chased mounts. Until further clear evidence comes to light we must be content to leave the origin of these mottled jugs of the 16th century an open question.

With the beginning of the third quarter of the 17th century we leave the region of conjecture. From about 1630 onwards we have plenty of dated specimens to guide us. The manufacture of this kind of ware was carried on in three principal centres, all of them seaports, London, Bristol, and Liverpool. If we explain that with Bristol must be linked the neighbouring village of Brislington, and add the minor establishment at Wincanton in Somersetshire, it is probable that we have exhausted the list of enamelled-ware potteries in England.

It is not surprising that the earliest of these were in the neighbourhood of London, the capital, and most easily reached from the Continent. The earliest maiolica potters of whom we have record in England settled first, as we have seen, at Norwich, but they soon moved to London, seeking a waterside site, and it was to be expected that other immigrant potters would settle in or near London. The productions of these London potters are generally known as Lambeth delft ware. This is a double misnomer, because, as we have said, the earliest of them were made long before the

[1] By Mr. R. L. Hobson, *British Museum, Guide to English Pottery and Porcelain*, 3rd edition, 1923, p. 12.

name of Delft could have been known as that of a pottery town, whilst the potteries were by no means all situated in the parish of Lambeth. Wasters and fragments have, it is true, been found on the site of Messrs. Doulton's works and elsewhere in Lambeth, but also in Southwark and Bermondsey; some of these were found near a street still known as Potter's Field on the borders of the latter parish, whilst unglazed drug-pots were unearthed on the site of a kiln near St. Saviour's, now the cathedral church of Southwark. It is also recorded that in 1690 a delft ware pottery existed at Aldgate, on the eastern bounds of the city of London. Whilst these are the facts of the case, it will be convenient not to abandon a term which has the sanction of usage; we shall therefore continue to class the Metropolitan tin-glazed wares as "Lambeth delft," always remembering that "Lambeth" is too narrow as a term of location and that "delft," though current at a later period, is anachronistic when applied to the earliest forerunners.

The written records of delft ware in and near London are scanty in the extreme. In 1671 a Dutchman named John Ariens van Hamme took out a patent for making at Lambeth "tiles and porcelain after the way practised in Holland." Porcelain is here used, in the then current sense of the Dutch equivalent, to mean white enamelled ware made to resemble Chinese porcelain. Van Hamme was doubtless related to Jan Janszn van Hamme, a thrower from Delft, who was engaged in 1668 by Claude Révérend for employment at his *faïencerie* at St. Cloud near Paris.[1] In a lawsuit of 1693 we find amongst the names of London potters that of Henry de Wilde, doubtless also a Dutchman; there is nothing, however, to show that he made delft, nor, as has generally been assumed, that the delft manufacture in London was then chiefly in the hands of Netherlanders. As against this view we may point out that an Englishman named Joseph Medway engaged himself in 1649 as thrower of "porcelain" to a potter at Rotterdam, whilst even earlier, in 1629, a Scotchman, Andrew Morton, was foreman to another potter in the same city.[2] From this we may assume that long before the middle of the century potters of English race may have been making wares of the maiolica type in London. The only other reference in written documents to Lambeth delft is that of Thoresby;[3] he describes a visit in 1714 to a factory at Foxhall (Vauxhall), where he

[1] A. Hoynck van Papendrecht, *De Rotterdamsche Plateel- en Tegelbakkers en hun Product*, 1920, p. 89.

[2] A. Hoynck van Papendrecht, *ibid.*, pp. 271, 289.

[3] Quoted by Jewitt, *Ceramic Art*, Vol. I, p. 156.

saw in progress painting on pottery, which can only have been delft. From his words it is clear that the painting was polychrome and in underglaze colours.

There was no tradition in the use of ceramic pigments in England. It was therefore natural that whilst, as we shall see, shapes are of a more individual character, the motives of decoration on Lambeth delft should at first show little originality. The earliest piece of which we can be certain, the silver-mounted mug shown by Mr. B. J. Warrick at the Burlington Club in 1914, is, it is true, unpainted; it has a silver collar engraved with a Latin inscription recording that it was bought in 1618, and is ornamented with a mottling of cobalt and manganese sprayed on to the surface of the enamel, a process for the use of which on the Continent at this time no evidence can be found. This sprayed colouring occurs again on a barrel-shaped mug (Fig. 86) in the Victoria and Albert Museum, in association with the date 1628 and the name ELIZABETH BROCKLEHURST, painted in blue in beautiful lettering as English as is the name itself. In the painted decoration properly so-called we find two alien elements in use concurrently. One is clearly borrowed from the blue and white Chinese porcelain of the reign of Wan Li, who died in 1619, the other to be traced through Netherlandish channels to Italy. The first of these, always rendered in blue and white alone, is seen on a jug of 1628 (Fig. 89), and a mug of 1632 (the latter made for William and Elizabeth Burges) respectively in the collection of Mr. B. T. Harland and in the Victoria and Albert Museum, and on posset-pots of 1631 and 1632 (Glaisher Collection and British Museum). A bird on a rock (generally a song-bird where in the original Chinese a goose or a bird of prey is usual), a beetle or a nondescript insect and starlike flowers with feathery leaves are the chief constituents of these not very interesting designs. A mug (Fig. 87) in the London Museum shows these motives arranged in two friezes. They occur again on a jug of unusual form in Mr. Harland's Collection (Fig. 88). These Chinese themes, borrowed from the export porcelain of the type of the celebrated Burghley House bowls and ewer,[1] do not seem to have lasted long in favour; after about 1640 there is a lull of some decades before the great importations of the Dutch East India Company set the potters of Delft to work in self-defence, imitating with wonderful cleverness the so-called Nankin blue and white of the time of K'ang Hsi. England also felt the change of fashion, and the reign of

[1] Compare Dr. S. W. Bushell, *Chinese Art*, Vol. II, Figs. 21–24; R. L. Hobson, *The Wares of the Ming Dynasty*, p. 135.

William the Third saw a return of Chinese motives, but of a different type from that of their forerunners.

The Italian motives which constitute the second element in early Lambeth delft design, brought in at first through the Low Countries, are most diverse. We have first the fruit designs which can be almost exactly paralleled in Dutch maiolica.[1] Such pieces as a basin dated 1634 in Dr. Glaisher's collection and Mr. J. H. Taylor's dish of 1640 (Fig. 91), have a rich decorative value with their wealth of bursting pomegranates, oranges, grapes, and cucumbers, painted in the virile maiolica pigments, blue, orange, yellow, manganese-purple, and verdigris-green. An exceptional piece is a dish, undated, belonging to Mrs. Hemming, which is decorated in deep full-toned colours with a favourite Dutch theme, fruit heaped on a high-footed dish surrounded on the rim by alternate discs and serrated leaves; Dr. Glaisher possesses a similar dish dated 1674. These fruit designs usually have the border already noticed of slanting blue strokes on the edge of the dish. An offshoot from them are the flower designs with the same edge-pattern which, in company with certain figure subjects, have in recent years won a well-deserved celebrity under the archaistic title of "blue-dash chargers." The earliest of these were probably made in the London potteries, but the later and the majority will be discussed as champions of the fame of Bristol. A flower design of different character is shown by a dish of early date (1628, Fig. 93) with tulips and roses in colour in Dr. Glaisher's collection.

Another class of Italian motives is the strange brood of caryatids, sphinxes, winged beasts, dragons, and semi-monstrous birds which we find, painted in softer colouring than those of the last group, on Ann Chapman's mug (Fig. 94) at South Kensington, and a dish (Fig. 90) of 1649 belonging to Dr. Glaisher. The seed of this kindred may have come in some cases from some piece of Urbino maiolica of the Patanazzi factory or of late Faenza ware seen by the English potter; but such fantasies were at that time the raw material of English design in all crafts. They doubtless awoke our childish wonder on the title-pages of Jacobean books, and became familiar as we grew to the age of movement in oak overmantels, cupboards, and bedsteads, or in early Stuart embroideries. From Holland they did not come. "Urbino-Delft" is rare, and shows other and different variations on the Italian themes. The colours used in these Italianate compositions are generally a soft purple and brownish-orange with blue.

[1] A. Hoynck van Papendrecht, *De Rotterdamsche Tegel- en Plateelbakkers en hun product*, Fig. 50, 75–77.

The most imposing example of the class is a large cistern in the Hanley Museum dated 1638 (Fig. 95). This was originally adorned with a figure in the round on the front and with pilasters, consoles, and galleries like a Jacobean mansion, but is now shorn of most of these excrescences; *putti*, quaint birds and flowers in colours, combine with allegorical figures and large fleurs-de-lys painted in blue only to enliven the sides and top. A dish in the Liverpool Museums (Fig. 97), with the Prodigal Son in the middle, has a pleasant border of birds amongst scrolled stems. Another, at South Kensington, with a figure-subject in the middle (probably Solomon and the Queen of Sheba), is of exceptional interest because late Ming Chinese motives in reserves in blue are combined with a medley of the typical Italianate monsters on the rim.

The rendering of the design on these early Lambeth wares is, as a rule, childish enough, but occasionally the painter rose to a really fine decorative result. The ship with its border of stylized flowers and mock gadroons on a dish of 1633 in the British Museum[1] would hold its own against any foreign contemporary, were it not that the pigments have run during the baking. Another piece of no small merit is a dish[2] belonging to Mr. B. T. Harland, with figures of Adam and Eve and a border of heraldic roses. The centres of the flowers are raised into relief by pushing up the soft clay from the underside with the finger before firing, a feature which in common with the crinkled edge of the rim is borrowed from contemporary Dutch maiolica platters. This dish is dated 1635, and may be taken as the first of a large family of dishes with the subject of the Fall, the younger members of which show a marked tendency to degenerate. Most of these were probably made at Bristol and will be referred to on a later page. A characteristic example of the type that may be attributed to Lambeth is that shown in Fig. 98, from the collection of Mr. W. M. Beaumont. The figures on this dish are drawn in the main with anatomical truth, and have been vigorously conceived by the painter. The trees are shown as detached clusters of leaves joined by bare branches, a method which perhaps distinguishes the Lambeth version of this theme from those of Bristol (Fig. 99), in which a sponge is generally used as an easy implement for rendering foliage; it would however be unwise in the present state of our knowledge to try to make too precise a separation between the Lambeth and Bristol dishes of this type. They show a gusto

[1] Reproduced in colours by William Burton, *History and Description of Old English Earthenware*, Plate 5.

[2] Illustrated in *Burlington Fine Arts Club Catalogue*, Plate XXIV.

which is lacking in the more refined version of the subject on a dish in the British Museum. Our First Parents are here not alone; the Garden is thronged with animals and the firmament is lighted with stars and moon as well as sun. The great charm of the dish is its border of apples on a wavy stem; its colouring shows the soft tones which we noticed in the wares of Italianate design.

Two dishes with unusual figure-subjects are in the Victoria and Albert Museum. One of these (Fig. 92), dated 1637, with a figure perhaps intended for the Magdalen, is very naïvely designed and recalls in some of its features the late Ming Chinese themes which were at that time still in demand; its rim has the embossments borrowed from Holland which have already been noticed. The other dish, dated 1653, depicts the Walk to Emmaus, a subject that would appeal to the Puritan sentiment of the time. On both these pieces the buildings introduced have a distinctly English character. The second dish seems to be the work of the same hand as a dish with the subject of the Nativity, in the collection of Mr. G. F. Glenny, which is illustrated in Fig. 100. Another class of figure-subjects is exemplified by a dish, preserved in the Prime Minister's house at Chequers, which is painted with figures of Charles I and his three children standing on a tiled pavement under a columned archway, a feature seen on the Prodigal Son dish at Liverpool already mentioned, and on other pieces of undoubted Lambeth origin. It is dated 1653, and is the forerunner of a line of dishes with royal and other portraits of which the later examples must certainly be attributed to the Bristol potteries.

A word must be said as to the technique of these Lambeth dishes. In by far the greater number of cases they are tin-enamelled on the front only, the back being covered with a transparent lead glaze of yellowish or greenish tone. They are in this respect identical with the maiolica dishes made at the same time in Holland and known in Dutch as *schotel-goed*, in distinction from the delft ware which was coated on both sides with enamel. They did not, like true delft, need the protection of saggers in the firing, and were in Holland fired in the same kilns as tiles. Such dishes, whether English or Dutch, were made rather for hanging as ornaments on a wall than for use at table.

When we come to consider the forms of English enamelled ware, we find them to include several which were unknown on the Continent. We may name the barrel-shaped mugs of the type already mentioned, a later type of mug with rounded base and wide top, wine-bottles with wide belly and narrow neck, and posset-pots with lid and two handles and usually a

spout for sucking the liquid ; also slabs for making pills, painted with the arms of the Apothecaries' Company. The Lambeth potters did, however, borrow shapes, not always suited to pottery, from metalwork, either directly or through the medium of the French wares of the school of Bernard Palissy. An example of the former is the high-stemmed puzzle-cup in the British Museum with elaborate finial and volutes, painted with the arms of the Drapers' Company and the date 1674. To the latter class belong a square salt-cellar with reliefs, also in the British Museum, and the numerous dishes moulded with the subject known as La Fécondité, of which dated specimens range from 1659 to 1697.

Of greater interest from our present point of view are the wine-bottles usually painted with a date and the name of the wine they were intended to contain, SACK, WHIT, CLARET, or RENISH [*sic*] WINE.[1] This in clear lettering with perhaps a flourish or two, is often the only, and quite adequate, decoration. Sometimes a personal name or a coat-of-arms is added, as on the bottle in the British Museum dated 1647 made for William Allen, and another, belonging to Mr. B. T. Harland, with the arms of the Grocers' Company. A bottle varying slightly in shape from the normal, belonging to Mr. J. H. Taylor, is of interest for its unusual decoration. On the front, in blue, brownish-orange, yellow, and green, encircled with a wreath, is a figure of a naked boy which makes up in vigour and freshness for its lack of anatomical precision ; the design is clearly taken from those of a class of Italian maiolica paintings of the 17th century which have been ascribed, on somewhat unconvincing grounds, to a certain Maestro Vergiliotto of Faenza.

The wreath decoration on this jug carries us to a group of plates of later Lambeth ware beginning before the end of the 17th century, in which an inscription is enclosed by a wreath of stiffly formalized leaves, in blue only. The commonest legend is that, carried over a set of six plates, beginning *What is a merry man.* Another relates to the frailty of earthenware ; phrases of loyal import are also common, and lasted at least till the days of Duke William and Culloden.

Apothecaries' jars with the name of the drug for which they were made written in an ornamental panel form another large group. These later

[1] The right explanation of the use of these bottles is probably that suggested to us by Mr. Frank Falkner, that they were made for wine-merchants to contain samples of the vintage of the various years to be tasted by customers. Their capacity would be much too small for table use, particularly in the deep-drinking days of the 17th century.

Lambeth wares, in which the fashion for blue and white, imposed by the flood of so-called "Nankin" porcelain from China, has ended in the banishment of the gay pigments of earlier days, owe a certain quaint attractiveness to their very freedom from noisy pretentiousness. Simple colouring (blue and purple only) and unpretentious but effective design again distinguish the jug shown in Fig. 96.

Before we pass on to the delft wares of the provincial potteries we must glance at a type of pieces in which the normal colour-relations are reversed. Blue painting on a white ground gives way to decoration in opaque arsenic white on an enamel stained blue with cobalt in its composition. This method though not unknown in Italian maiolica was first extensively practised at Nevers in France; at a later date it is also found at Delft and in the peasant potteries of Central Europe. In England this technique was adopted either in the form of rough mottling or clouding of white on blue, or for pictorial designs, as a rule of Chinese figures (Fig. 102), less often of flowers (Fig. 101). The tone of the blue ground in the Lambeth examples is lighter than that of Nevers. That white mottling on blue enamel was also adopted by the Bristol potters is proved by fragments of a dark inky blue, in the Victoria and Albert Museum, found on the site of one of the Bristol factories.[1]

When we pass on to examine the delft wares of Bristol and the neighbouring village of Brislington, we are at the outset confronted with the difficulty of separating them from those of Lambeth. In many cases the only honest course is to own frankly that we cannot do it. The invaluable excavations carried out by Mr. William Pountney on the sites of the potteries in the city and at Brislington have yielded much evidence, enabling us to speak with certainty in many cases, but some of the wasters he has found of the earlier types can be matched almost exactly by fragments from sites on the banks of the Thames. The early dishes from both centres show the same technique, tin-enamel on the front only and lead glaze on the back. At both places we find the same rough patterns of concentric circles or a spiral in the middle, groups of graduated brush-strokes on the rim and short blue dashes on the edge. The earliest dated Bristol piece, of 1652, found on the Brislington site, shows a church spire recalling that of the Magdalen dish of 1637 mentioned above; another fragment from Brislington, dated 1653, bears initials surrounded by paraphs quite like those to

[1] A bleeding-cup in the Taunton Castle Museum, with shell handle identical with several found at Bristol, is illustrated in the *Burlington Fine Arts Club Catalogue*, Plate 31; it is there attributed to Lambeth.

be seen on many a Lambeth wine-bottle. Amongst floral designs it seems to be possible, on the evidence of the kiln-site finds, to assign to Bristol the dishes with stylized tulips, fritillaries, carnations, and thistles, arranged symmetrically on either side of a medial axis, springing from a mound or, less often, from a vase. The colours include a blue, usually of slaty tone, a quaker green, dull yellow, brownish-orange and occasionally manganese-purple and pale turquoise-blue ; they are noticeably softer than the strong maiolica pigments of the fruit and flower dishes, closely imitating Dutch types, which we have ascribed to Lambeth.

Figure-subjects on early Bristol dishes are chiefly either pictures of the Fall or portraits of contemporary sovereigns (Fig. 103), and of military, political, and ecclesiastical notables, such as that of Dr. Sacheverell on the dish in Fig. 104. Certain stock types were current to which names or initials were given indiscriminately to meet the demand of the moment, thus the same figure would play the part of the Duke of Marlborough or of Prince George of Denmark, the consort of Queen Anne ; the same bust does duty as Charles II and James II. A fragment from Brislington with part of Queen Anne's head shows that a certain method of painting the jewels as a row of dots on the bows of the crown was practised at that place, whilst sponging the trees in the background was certainly characteristic, a lazy method to which the Lambeth painters seem not to have yielded. However, the path of those who would sort out the provincial from the metropolitan is beset with pitfalls ;—who would venture to say with certainty to which of the two classes belongs the finely designed dish with the stag-hunt shown in Fig. 107? These are interesting archæological byways into which we will not now wander further. They do not affect our estimate of the æsthetic worth of the wares themselves. As to this, whilst we wish not to make extravagant claims, acknowledging the higher mastery of most Continental pottery-painters, we contend that the Bristol designs are not unworthy of attention. The flower platters, such as those illustrated in Figs. 6 and 105, are often of great beauty as arrangements of colour. The dish (Fig. 106) in the collection of Mr. W. M. Beaumont, with leaves drawn up vertically so as to make a background of broad stripes to the flowers, is a very interesting composition. Again, the figure-subjects, by many too readily passed by as raw inventions of a boorish mind, show stylization wonderfully adapted to the technique of painting with a wet brush on the thirsty surface of the unfired enamel. The hair of Eve, the wig of Dutch William, and the mane and tail of his charger have been seized upon with eagerness as material for full-blooded

Fig. 6. DISH, enamelled earthenware, painted in blue, yellow, orange, and green, with flowers in a vase; in the middle the initials $\frac{M}{GE}$ and date 1676. Probably Bristol. Diameter, 12¾ in. (See page 52.)
In the collection of Dr. J. W. L. Glaisher.

M
G E
1676

ornament (Fig. 103). Truth to anatomy has been left far behind, but the curves of trunk and limbs have been constrained to play their part in a rhythm overflowing with life and movement, none the less valuable because altogether unconscious.

Nor did the Bristol delft-painters lose their touch with reality when they bowed to the onrush of the Chinese mode, to so many of their fellows a life-destroying blight. Tulips and pinks, Adam and Eve and ermine-robed sovereigns fell more and more under the ban, and Eastern birds and peonies, palisaded gardens and lake-side pagodas took their place. But still the potters kept their freedom, and rarely do we find anything that could even remotely be mistaken for the Chinese originals which set the theme, as witness the plate dated 1679 shown in Fig. 109. As a rule there is an almost wanton gaiety in the conception of the patterns quite foreign to the ordered faithfulness to type of the Oriental porcelain. In many of the polychrome pieces a delightful freshness of colour adds to the interest; generally we find a strongly individual touch which awakens our sympathy.

From the middle of the 17th century onwards our knowledge of the history of the Bristol potteries is considerable, thanks largely to the painstaking researches in local records carried out by Mr. William Pountney. Potteries certainly existed in the city in the Middle Ages, but the first record of a potter's name is in 1572. The earliest mention in the archives that could be taken to refer to tin-enamelled ware is that of Robert Bennett, "gallipot maker," in 1669; from this time forward this term occurs again and again.[1] In the potsherd of 1652 found at Brislington, already mentioned, we have our first dated piece of delft ware. When or by whom the tin-enamelled technique was brought to Bristol is unknown, but it seems likely that it came from the Continent by way of London. We know of no foreign potters settling in Bristol. It is, however, by no means

[1] The word "gallipot" occurs as early as 1465 and is believed to mean pottery such as was brought from the Mediterranean in galleys, that is, presumably, enamelled earthenware or maiolica, either Spanish or Italian. At the end of the 16th century we find in Dutch "*galeysche platteelen*" ("galley-dishes"), "*geleijersche olipot*" ("galley oilpot") used of imported wares, and *gleier*, *gleierswerck* or *galeyswerck* of a potter and his work (see A. Hoynck van Papendrecht, *De Rotterdamsche Plateel- en Tegelbakkers*, 1920, pp. 46, 47). The generally accepted explanation of this term is the same as that given for gallipot, though Dutch writers of the 17th century interpret *glei* as meaning porcelain clay (that is clay used for making tin-enamelled ware, then not distinguished from true porcelain). It seems probable that "gallipots" meant in the 17th century what we now call "delft," as distinguished from ordinary rough red earthenware or stoneware. We have already met with the term "Gally paving tiles" in Stow's record of Andries and Janson (see p. 39 above).

out of the question that the process was introduced directly from abroad. That Bristol was not unacquainted with foreign wares is shown by the Spanish floor-tiles in the Mayor's Chapel, and by the quantities of Valencian lustred pottery found in the city and its neighbourhood and formerly mistaken for productions of the Brislington pottery. At a later time the Bristol potters did a large trade with foreign buyers. The most important proof of this is afforded by the punch-bowl (Fig. 110), in the Greg Collection at the Manchester City Art Gallery, painted with a Swedish ship and an inscription in Swedish recording that the vessel was launched at Stockholm in 1728 and docked at Bristol in 1765. This bowl is also decorated with the flowers in opaque white over the ground of lavender-toned enamel which, as we shall see, are characteristic of the pottery of Joseph Flower. It affords the clue by which many plates with ships and other subjects also, and foreign personal names, in the museums at Stockholm, Hamburg, and Bremen, can be identified as of Bristol make.[1]

The delft factories in the city seem all to have sprung from that at Brislington. Edward Ward, "galley pot maker" at the latter place, first mentioned in the records in 1682, in the following year built a pottery at Temple Back, Bristol, which continued in his family till about 1741, and became the parent of the still existing Bristol Pottery, now removed to Fishponds on the outskirts of the city. His pupil and successor at Brislington, Thomas Frank, opened or took over a factory in 1706 at Redcliff Back, where he was followed by his son Richard, proprietor also at various times of the original Brislington pottery and the Temple works. Thomas Frank had a pupil named Joseph Flower who became a leading potter as proprietor of a second factory at Redcliff Back. Thomas Taylor, owner of Brislington about 1730, founded with others a pottery in the city at Redcliff Street. A Bristol pottery which seems to have had no connection with Brislington was that at Limekiln Lane; it was owned about 1725 by a proprietor with the appropriate name of William Pottery, and deserves special mention as the place at which, under his successors, John Bowen, a painter whose works have a distinctive and well-known character, began his career as an apprentice in 1734. Bowen worked in later years for Joseph Flower and other potters. Enamelled earthenware appears to have been made at the Temple pottery as late as the beginning of the 19th century, as witness a punch-bowl[2] bearing a portrait of Napoleon I as

[1] See Pountney, *Old Bristol Potteries*, foreword by B. Rackham, p. xix, where these are discussed in detail.

[2] Figured in Pountney, *Old Bristol Potteries*, Plate 19.

emperor. Such pieces as this, however, were but the straggling rearguard of the delft-ware army, overtaken and outstripped by the technically more efficient lead-glazed wares of Staffordshire and Yorkshire. As we shall have to tell in a later chapter, the triumph of English industrialism was complete; the tin-enamelled wares of England shared the downfall of their kindred in Holland, France, and elsewhere on the Continent that followed the commercial success of Wedgwood and his fellow-manufacturers.

We may end our account of Bristol delft by reviewing the chief types of form and decoration in the 18th century. The rims of plates are sometimes cut to an octagonal outline, or in a succession of alternating wavy curves; in another variety they are shaped with pretty effect into a number of shallow flutes, with scalloped edge. The punch-bowls, on the decoration of which the Bristol potters bestowed their best skill and liveliest imagination, may often be known from those of other origin by their high foot-ring and their sides not continuously rounded, but flaring in a straight line at a tangent to the curve of the base. The posset-pots with lid, two handles, and a spout for sucking the hot liquor (Fig. 121), which began in the 17th century and were superseded by the punch-bowls, were often of great elaboration. The lid sometimes took the form of the royal crown, with openwork bows; the handles were fashioned as snakes or flanked by rolls of clay twisted into the shape of coiled tendrils. The stand, as in examples dated 1685 (Fig. 113) and 1699 in Dr. Glaisher's collection, rested on the backs of small figures of birds. Oblong brick-shaped vases were made, in imitation of those of Delft, with holes cut in the top to take the stalks of flowers. Towards the middle of the 18th century tea-table wares were made, but it would seem in no great quantity, unless greater liability to breakage is the reason for their scarcity. A lobed tea-tray (Fig. 114), dated 1743, with small knob supports, painted with a tea-party scene in which just such a tray is depicted in use, in the Victoria and Albert Museum, proves how well the Bristol potters could have met the requirements of the drawing-room if only their material had been less brittle, a defect to which unfortunately this particular piece bears witness by its condition. The teapots and cups and saucers rivalled those of porcelain in neatness of finish and thinness of walls.

The painting, steadily advancing in ease of accomplishment as by succession from master to apprentice a tradition of technique grew up, was, until the period of decline, saved from dullness by a certain geniality of spirit. This quality gives to the best Bristol delft the first place amongst

such English pottery as can be considered the result of definite artistic purpose; it lends interest to the crudest and least pretentious pieces. Figure-subjects continued to fill a large place amongst motives of decoration. At the beginning of the century we find figures in European dress amongst sponged trees heavily painted in blue.[1] These are followed towards the middle of the century by the delightful creations of John Bowen, who confined himself, with rare exceptions, to decorations in blue only. Bowen worked out a formula for peopled landscapes entirely suited to his medium. His stately gentlemen and ladies walking amongst gaunt houses and tufted trees (Fig. 111), his fantastic ferrymen quanting their boats across fairyland lakes (Fig. 112), show the swift yet well-controlled handling which is the condition of success in painting on the absorbent ground of the unfired tin-enamel. That his departures from natural form are deliberate and not the outcome of lack of skill is proved by his able drawing of ships and boats. Bowen's painting is found on tiles as well as pottery (Fig. 129).

Another painter whose work on Bristol delft can be identified is Michael Edkins. Owen[2] prints an interesting account of his life, dictated by the artist's son to his grandson. He appears to have been a versatile genius—"a very good musician and a charming counter-tenor singer" as well as a scene-painter for the theatre and an enameller of delft and of the opaque glass at that time a characteristic product of the Bristol glasshouses. Owen quotes from a ledger relating to his services with various glasshouses, and something of the nature of his work can be gleaned from such entries as "To 4 Enamell Cannisters, 1/–," "To 12 Hyacinth Glasses blue gilded, 2/–," "To 6 Enamelled p^{t} Canns wrote *Liberty and no Excise* @ 4d, 2/–."[3] His actual work has been identified on the authority of his grandson with a plate in the Victoria and Albert Museum inscribed on the back $\frac{E}{MB}$ 1760 (Edkins, Michael and Betty) and painted with a Chinese boy and goats in a rocky landscape. On the same authority his work has been identified on a similar plate in the British Museum, and on an opaque glass tea-caddy in the Victoria and Albert Museum, painted in enamel colours with a goldfinch on a spray and bouquets of flowers. Working from the evidence of these pieces, it is possible to identify his style on a whole group of wares:

[1] An example of this is the blue and white painting inside on the bottom of the large covered polychrome punch-bowl, dated 1709, belonging to Mr. W. R. Ackland, illustrated by Pountney, *Old Bristol Potteries*, frontispiece.

[2] *Ceramic Art in Bristol*, p. 330.

[3] *Ibid.*, p. 380.

Fig. 7. PLATE, enamelled earthenware, painted in blue, red, yellow, and green, probably by Michael Edkins. Bristol; about 1760. Diameter, 9 in. (See pages 56, 58.)
In the collection of Brig.-General Sir Gilbert Mellor, K.B.E.

a typical example is the plate belonging to Sir Gilbert Mellor reproduced in colours in Fig. 7.

A painter of greater pretensions was Joseph Flower, who established a factory about 1743 at Redcliff. He was the author of the two dishes, now at South Kensington and the Fitzwilliam Museum, Cambridge, respectively, representing the capture of Chagre by Admiral Vernon. His painting of Burleigh House in emulation of engraving shows rather his skill with the brush than his sense of what is fitting in the decoration of pottery. He, however, produced at his kiln other work which is worthy to be named amongst the best of the Bristol wares. The name of Flower is associated with a decoration of freely-rendered flowers painted in a broad manner in opaque white on a ground of starch-blue or lavender-blue enamel; this decoration is used generally as a border on the rim of a plate (Fig. 116), or round the inside of a punch-bowl, and appears on dated pieces ranging at least from 1747 to 1768.[1] We find it on the bowls and plates made for skippers, both English and foreign, with portraits of their ships, in blue with touches of colour for the flags, the sea, and other details. The *Lively* of Emsworth, in the Bristol Museum, is a good example; the most important is the punch-bowl (Fig. 110) at the Manchester City Art Gallery, with the Swedish ship *Vigilantia*, to which reference has already been made. We find the white flowers also enclosing a middle design of Chinese flowers or a formal Oriental landscape with buildings and conical trees, recalling those of a Black Forest toy-box (Fig. 117). Lastly, they occur in combination with a very effective floral design in greyish-blue, quaker green, an orange bordering on fox-red, and inky violet, broadly laid on with line details added in purplish-black (Fig. 116). This very effective decoration occurs also with the white flowers on tiles (Fig. 129). We may mention here that tin-enamelled tiles formed a large part of the output of more than one of the Bristol potteries, with designs similar to those of the earthenware. The tile with the wren (Fig. 129) is one of a set with designs taken from the book of engravings entitled *The Ladies' Amusement*—a work much used by porcelain decorators of the period. As in Holland, they include pictures painted over a panel made up of many tiles, as well as tiles with a different or repeated design on each individual.

[1] The term *bianco sopra bianco* has been borrowed from the literature of Italian maiolica to describe it; it would, perhaps, be well that this should be given up as likely to lead to the mistaken idea that Flower borrowed the technique from Italy. It is in reality only a development of the white decoration on a dark blue enamel used both at Lambeth and at Bristol in the 17th century (see p. 51 above).

A good deal of confusion has been caused between the wares of Bristol and Liverpool, as polychrome decoration of similar flowers carried out in colours of very nearly the same tone is a feature of certain Liverpool pieces presently to be described. There can, however, be no doubt as to the Bristol origin of such stylized floral designs as we find on the posset-pot and dish shown on Figs. 122 and 123. An exceptional piece is a panel quaintly portraying two little girls in a garden (Fig. 115).

An instance of Flower's opaque white decoration in the Victoria and Albert Museum leads us to a special group of Bristol wares—those made to celebrate parliamentary elections. The piece in question is a punch-bowl, with the lavender-grey enamel usually chosen to set off the painting in white which here encloses an inscription in blue celebrating the candidature for Oxfordshire, in 1755, of Viscount Wenman and Sir James Dashwood, Bart. The outside of the bowl shows Chinese figures and pavilions in heavy manganese-purple and blue. Other plates, of 1754, exemplify a method of decoration often adopted at Bristol. In such pieces the legend or decorative motive is painted in a panel reserved on a ground of speckled blue, manganese-purple, or yellow, produced by splashing the pigment from a heavily charged brush; the portions of the surface to be left white were protected during the operation by a covering of paper cut to the requisite shape. The ground of speckled purple in particular, with round, fan-shaped or shell-shaped reserves in which flowers or figures were sometimes painted in iron-red instead of the more usual blue, was a favourite decoration at Bristol about the middle of the 18th century, but fragments found on the site of the Liverpool potteries show that it was common to both places.

A painter of polychrome delft with a very distinctive colouring was John Niglett, owner of a pottery at Redcliff. His work has been identified from a dish in the Bristol Museum dated 1733, bearing his initials and that of his wife Esther. Scattered over the surface of the dish are gaunt ladies, little jumping boys, rocks, and palisades derived from K'ang Hsi *famille verte* porcelain, but rendered in a clumsy though not ineffective manner all their own. The pigments are a mahogany-red of sticky appearance, blue, sage-green, and bright lemon-yellow. Another strong colour-scheme, notable for its vivid scarlet, is seen in the lively decoration of the plate by Edkins, reproduced on Fig. 7. Of very different effect but no less attractive is the large class of polychrome delft in which the colours blend in a soft harmony with the warm enamel background. Here again broadly interpreted *chinoiseries* are the theme—a

figure in a landscape, a dainty pavilion amongst trees, a song-bird perched athwart a spray, highly stylized in treatment—sometimes floated on with broad strokes of the brush, sometimes outlined with great delicacy, as on certain plates with fluted rim and opaque white floral border, doubtless made by Joseph Flower. Sometimes we find light purple and yellow used together alone with quite satisfying effect; a greyish-blue may be added (Fig. 8), or sage-green (Figs. 118 and 119), or both these colours, without disturbing the sense of quietness. Olive-green, blue, and yellow with outlines delicately drawn in a dark tone of manganese give their peculiar charm to certain plates with a Chinaman beside a pavilion, which are shown by their opaque white floral border to belong to the work of Joseph Flower. By the same hand, but without the border, is the plate with the European landscape shown in Fig. 120. There is great variety in these Bristol wares of the 18th century, and we claim for them a humaneness of touch for the lack of which, in their Chinese prototypes, no splendour of colour nor the most wonderful virtuosity of handling can quite make amends.

The small and apparently short-lived delft factory at Wincanton seems to have been established by potters from Bristol. Thomas Lindslee and his son, from the Limekiln Lane pottery at Bristol, and Nathaniel Ireson, are recorded as being connected with it, and the potsherds found by Mr. William Pountney in 1917 in excavations on the site of the kiln show a close similarity to certain inferior kinds of Bristol delft. The decoration is painted either in blue only, or in manganese-purple only, or in these colours in panels reserved on a ground of sponged or splashed manganese speckling. The plates sometimes have a brown line on the edge. A waster in the Victoria and Albert Museum consists of a blue-and-white and a purple-and-white plate stuck together by collapse during the firing. As on some Bristol and Liverpool delft, the design is sometimes carried out by scratching to the underlying white enamel. A strong pink blush pervading the enamel of many of the fragments from the kiln-site is probably due to some unintended freak of the fire. The commonest painted patterns are rough Chinese trelliswork with flowering plants, and a design of crude flowers with frond-like leaves. More ambitious efforts, such as the Chinese pavilion on a plate of 1739, St. George on another of 1738 (Fig. 108), both marked with the name "Wincanton," and a large jug with a medley of grotesque figures, dated 1748, all in Dr. Glaisher's collection, show by their failure to attain any artistic standard the æsthetic poverty of their makers as compared with the Bristol potters. A blue-and-white

plate in the Royal Scottish Museum at Edinburgh, with the arms of the Freemasons of Gateshead and date 1737, may be regarded as marking the highest level reached at Wincanton; this piece also bears the name of the town on the back.

It has often been claimed that delft ware was made in Staffordshire, and such pieces as the dishes with the royal portraits have been by some writers ascribed to the potters of that county. Their view is based partly on the assumption that the Staffordshire potters who explored so many varieties of technique are not likely to have left untried that of painting on a tin-enamel surface; in support of it they quote a passage in Simeon Shaw's *History of the Staffordshire Potteries*,[1] in which he describes one of a set of dishes said to have been made by Thomas Heath of Lane Delph. This dish is cited by Shaw as an example of the "wash of pipe clay" used by Heath, apparently on the upper surface only, as the underside is described as exhibiting "the coarse materials of the body." The dish is further described as being painted in blue. "The outline is very rude in the landscape; mere lines or strokes form the edifice (like schoolboys' first attempts at design), the clouds seem formed by the finger's end, and a soft rag or sponge; the two human figures are finely contrasted; a very tall thin woman, in the costume of the time, walking with a low stout man wrapped in a cloak." It has been assumed that this piece resembled the cruder of the dishes with figure-subjects now generally set down to Bristol, but the description is altogether too vague to warrant this view, nor is there any word in it to suggest a tin-enamel. Some confusion of ideas has doubtless been caused by the name of Lane Delph, where Heath had his pottery, but Delph occurs elsewhere as a place-name in the Midlands and the north of England in the sense of a quarry or pit from which clay and other materials are dug or "delved"; it has nothing to do with the production of delft pottery, although the name of the Dutch town which gave rise to "delft" or "delf" in common speech as a term for earthenware is of kindred derivation, traceable to the dug-out watercourses along which the town was built. As against the manufacture of delft in Staffordshire it may be argued, firstly, that the class of dishes with which those of Heath have been confused belong chiefly to a period in which the Staffordshire potters could show no other wares with any pretensions to finish of workmanship. In 1710, when Heath was making his supposed tin-enamelled dishes at Lane Delph, they were already producing wares of a much more serviceable nature than delft. Lastly, amongst the hundreds of

[1] P. 127.

Fig. 8. POSSET-POT, enamelled earthenware, painted in blue, yellow, and purple with Chinese figures. Bristol; late 17th century. Height, 9⅛ in. (See page 59.)
In the Brighton Museum (Willett Collection).

potsherds found on the site of Staffordshire factories we know of one only, from Hanley (now in the Victoria and Albert Museum), with a tin-enamel; this is a fragment, much worn as by long immersion in water, with rough stripes in blue of the kind common at Lambeth and Bristol about the middle of the 17th century. It may well be the remains of a dish brought from one of those places. More satisfactory evidence than has yet been brought forward will be needed to prove that delft ware was ever made in Staffordshire.

Delft ware was a staple production of the many potters working at Liverpool in the 18th century. If Liverpool delft generally attracts less attention than that of Bristol it is because it shows less variety of design and is therefore less interesting. The manufacture seems not to go back before the beginning of the 18th century; a caudle-pot in the Liverpool Museum, dated 1702, which is sometimes quoted as the earliest dated piece, must now certainly be assigned to Bristol, on the evidence of fragments found in that city. Liverpool delft lacked the early decorative tradition we find at Bristol, and during most of its career was strongly affected by competition with porcelain and in its later stages with cream-coloured ware and other industrialized types of pottery. It is said that all the most notable merchants of Liverpool were financially interested in the delft trade, which was largely taken up with the supply of American and other oversea markets. The names of the leading potters are well known—Alderman Thomas Shaw, Richard Chaffers, Seth Pennington, and Zachariah Barnes.

The application of transfer printing to pottery and particularly to delft ware tiles (Fig. 129), supplied for the purpose by Barnes, at the works of John Sadler and Guy Green, is a point in which Liverpool stands by itself amongst the delft-making centres. The mechanical process coming between the designer of the decoration and the finished product robs this type of ornamentation of any great æsthetic value, especially in the case of tiles, which give no scope for artistic skill in the placing of the prints. At best we can say that the tin-enamel lends a certain agreeable sharpness to the colour, black or less often red, used for the impression. The effect was sometimes heightened by a wash of green enamel over the print.

The decoration of the Liverpool delft ware apart from tiles falls into two main groups—pictorial representations, generally of local interest, and landscape or flower motives borrowed from Chinese porcelain. Amongst the former punch-bowls with paintings of ships play the leading rôle, often bearing dates about the middle of the 18th century. Sometimes these bowls are of great size, as that without a date in the Victoria and Albert

Museum, and another with a picture of a fleet, in the Hanley Museum, inscribed " Success to the Africa Trade," which was painted by John Robinson, an apprentice of Seth Pennington. It is not always easy to distinguish these ship bowls, apart from documentary evidence as to the vessels themselves, from those made at Bristol, but the colours used—in addition to blue, red, yellow, olive-green, and purple (sometimes nearly black)—are different in quality, particularly the red, which is generally of russet tone in contrast with the fresh red of Bristol. Another distinctive feature is the painting of distant shipping in the offing with a few cunning strokes of blue ; trophies of weapons or naval gear in blue only, round the border or outside of the bowl, are also peculiar to Liverpool.

As examples of topical representation on Liverpool delft we may name also : the tiles in the Liverpool Museum, made by Shaw, with a " West prospect of Great Crosby," dated 1716, of almost childish artlessness ; a cheerful ploughing scene dated 1770, on a bowl belonging to Dr. Philip Nelson ; and the scenes on a bowl (Fig. 125) in the Greg Collection in the Manchester Art Gallery, inscribed under its foot " Lawrence Harrison 1748."[1] On the inside of this bowl is the " Midnight Modern Conversation " after the popular engraving by Hogarth ; on the outside is a painting of a stag-hunt in a landscape usually assumed to be Bidston Hill, in the Wirral district across the Mersey from Liverpool. Only blue is used in the painting, except for a brownish-red edge on the rim and manganese-purple for the stag. The introduction of an odd colour in a painting otherwise blue is worth noting as perhaps an indication of Liverpool origin. A plate belonging to Dr. E. J. Sidebotham, acquired by him near Manchester, shows a shield charged with two confronted bulls and supported by mastiffs, with as crest a half figure of a man with a knife, perhaps a butcher. Here red is added for certain details of the animals in a painting otherwise entirely blue. A word of caution is needful, however, as a panel of tiles in the Guildhall Museum, London, formerly in a coffee-tavern, depicts the " dish of coffee boy " with the same curious introduction of colour, in this case reddish-orange for the boy's hair and the heel of his shoe ; whilst it is not impossible, it is unlikely that these tiles were brought to London from Liverpool.

When we turn to Chinese motives we generally miss the clever adaptation that gives such character to the *chinoiseries* of Bristol. We find first, on the blue-and-white punch-bowl in four parts (Fig. 126), belonging to

[1] Mr. P. Entwistle, of the Liverpool Museums, has found out that Harrison was described when he died in 1794 as " an eminent Delf ware manfacturer."

Dr. Glaisher, Chinese landscapes with birds; this truly monumental bowl, dated 1724, bears the name of "THOMAS BOOTLE ESQUIRE MEMBER OF PARLIAMENT FOR LIVERPOOL." One of the best of the ship bowls (in the Liverpool Museum), dated 1760, wishing "Success to the Monmouth," is painted outside with cranes, related to the *Fantasievogel* of German porcelain and the exotic birds of Chelsea and Worcester, painted in an unmistakable manner in yellow, with dark purple spots and a few orange feathers, amongst leafy branches in purple and olive-green. A Chinese landscape with figures in blue, recalling the decoration of Liverpool porcelain, is seen outside a bowl (Fig. 128) in Dr. Sidebotham's collection, made in 1759 in honour of "Y^{e} Prussian Hero," a ship engaged as a privateer in the West Indian trade. Adaptation of Chinese polychrome flower painting is seen on the oft-quoted mugs in the Liverpool Museums, dated 1757 and 1758, made for Thomas Fazackerley and his wife Catherine by a workman at Shaw's pottery.[1] The earlier of these shows a very agreeable colour-scheme with its blending of slate-blue, brownish-orange, violet, and olive-green on a ground of bluish-toned enamel (Fig. 127). Flowers of the same character are painted outside a punch-bowl belonging to Dr. Sidebotham (Fig. 9); inside this bowl, within a narrow polychrome border of flowers and diaper, is a painting in blue of two men at a table drinking wine, with a legend and the name and date "Joseph Peterer 1767." Strikingly similar flower painting occurs on a jug (Fig. 124) bearing the name of William Rowland and dated 1763, now in the Bristol Museum, which is hotly contested between the partisans of Liverpool and Bristol. In favour of Liverpool is the fact[2] that the jug first came to light several years ago at Chester. On the other side we may point out that the shape is one common to the porcelain which we think can be assigned to the Lowdin factory at Bristol. Mr. Pountney adduces in favour of Bristol the fact that a certain "Thomas Rowland gallipot maker" was admitted to the liberties of Bristol in 1774; as to this it must be pointed out that the name on the jug is *William* Rowland. Plates and dishes for dinner-services were often painted in line-for-line imitation of the contemporary Chinese blue-and-white porcelain of the reign of Ch'ien Lung, with a group of peonies or chrysanthemums and a border of cresting or diaper. A plate in Dr. Sidebotham's collection with decoration of this kind and a red line on the edge in imitation of the "dead-leaf brown" often seen on the Oriental prototypes,

[1] Mr. P. Entwistle informs us that the mugs were obtained from the Fazackerley family of Newton-le-Willows, the home also of Alderman Shaw.

[2] We learn this from Mr. Entwistle.

is worth noting for its documentary interest; it is inscribed *John Wall-work Senier Living in Writen in Oldam Parish* 1749, and is likely to have been made at the potteries nearest to Oldham rather than by distant delft-makers in London or Bristol.

The later Liverpool wares tend to become dull and not very effective imitations of Chinese porcelain, and cannot but seem less interesting than their more full-blooded forerunners. It was the boast of Sadler and Green that they printed as many as twelve hundred tiles in six hours, and the truth is that the Liverpool potters had an eye first and foremost to business, involving rapid output and neglect of æsthetic considerations. Business was the keynote of their work. The fate that befell the Liverpool delft was only what it deserved when, at the end of the 18th century, like its London and Bristol kindred, it was crowded out by the utilitarian lead-glazed wares, made first in Staffordshire and afterwards in all the leading potteries including those of Liverpool itself.

A word may be said here as to the supposed manufacture of delft at Mortlake, in Surrey. There is record of two potteries at that place, one founded about 1750 by a certain William Sanders and carried on till about 1827, when the business was transferred to the Vauxhall Pottery, Lambeth, the other started for the making of stoneware by Joseph Kishere about 1800. At the earlier pottery there appear to have been two kilns, one for white ware, the other for coarser work, and it has been assumed quite unwarrantably that the white ware was delft; in all probability it was ordinary lead-glazed earthenware. In the Victoria and Albert Museum there are a large punch-bowl and a tilework picture, both blue and white, that are reputed to have been removed from Sanders' pottery. The tile-panel, with an Italian pastoral subject, shows every appearance of Dutch handiwork. The punch-bowl, on the other hand, is of a size very unusual, if not unknown, in Holland, and with its bad drawing and pigment much smeared in the firing process is hardly good enough, as a piece of some pretensions, to be Dutch, though its decorations of Chinese blended with Louis XIV motives has a thoroughly Dutch air; it would however on stylistic grounds be attributed to the beginning of the 18th century, that is, many years before the Mortlake pottery is said to have been started. The assertion, due apparently to a misprint, that the bowl is marked in blue[1] is a mistake; there is no mark at all on it. The existence of Mortlake delft must therefore be regarded as highly problematical.

We may, in conclusion, estimate the worth of the English delft painters

[1] Church, *English Earthenware*, 1911, p. 138.

Fig. 9. PUNCH-BOWL, enamelled earthenware, painted in blue, olive green, yellow, reddish-orange, and black outside with flowers, inside with a border of flowers and diaper, and in the middle, in blue only, with two men drinking at a table. Inscribed inside:
My heart is Fixd it Cannot Range
I Like my Choice too well to Change.
Ioseph Peterer
1767
Liverpool. Diameter, 10½ in. (See page 63.)
In the collection of Dr. E. J. Sidebotham.

as compared with their fellows on the Continent. They had not, it is true, the easy mastery of tone and colour which wins for Italian maiolica a place amongst the world's great schools of ceramic art, nor the sense of decorative rhythm that rarely failed to set its mark on French faience. They lacked the fostering environment of a great tradition of easel painting to which undoubtedly the Dutch potters owed their ready accomplishment. They were certainly innocent of theory and academic training. Yet just because they set out with no preconceived notions or æsthetic principles they hit the mark where more highly educated craftsmen have too often missed it. The earliest work in this class that we can safely claim to be English, where not obviously borrowed from the Dutch, is apt to seem timid and wanting in tone, as that of men who were strangers to the technique. Once the material difficulties were overcome, we find no marks of hesitation. The Adam and Eve platters of Lambeth, and still more those that may perhaps be put to the credit of Bristol, the royal portraits, and the compositions of tulips and other flowers, show a full-blooded strength and a breadth of handling which make up for any roughness or flaws in the drawing. This virility was not lost when changing fashion imposed Chinese themes for the decoration of pottery. The stylized flowers and birds, the mannikins and pagodas may be an echo of Far Eastern motives; they can never be taken seriously as imitations of the dream-like beauties of the originals. But we can enjoy them wholeheartedly as the work of men who were glad of their job and threw themselves into it with almost childlike zest. Only when they laboured to be clever did they make mistakes which cannot readily be forgiven, as when Joseph Flower with no small dexterity drew Burghley House with cobalt and a brush as an engraver would with the point of his burin.[1] Even the more pedestrian Liverpool potters painted with evident sincerity the ships that they saw and knew, though menaced and perhaps somewhat hampered by the competition of the fatally trouble-saving transfer-print.

English potters did not take kindly to painting as a method of decoration, but when under stress of rivalry from abroad they found themselves compelled to adopt it, they acquitted themselves not altogether unworthily. With the stern discipline of brush-work on a raw enamel (the true maiolica process: they never gave way to the easier overglaze painting) the English delft painters showed distinctive qualities of their own and found formulas for self-expression which are their own ample justification.

[1] See *Illustrated Catalogue*, Burlington Fine Arts Club, Plate 32, blue and white dish dated 1745.

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CHAPTER V
FOREIGN STRAINS: STONEWARE

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Like many other words in the vocabulary of the potter, the name stoneware has been used without any very clear agreement as to its precise meaning. It was originally applied, as in the petitions for patents of John Dwight in 1684, to the hard semi-vitrified pottery imported to England from the Cologne district and known in Germany as *Steinzeug*. Sir Arthur Church[1] describes it as having a partially vitrified body, "showing when microscopically examined a texture akin to that of true hard porcelain." Mr. R. L. Hobson[2] defines it as "a fine earthenware partially vitrified by hard firing and frequently attaining a certain degree of translucency in its thinner parts"; he adds that it is impervious to fluids and able to resist acids. Mr. William Burton defines stoneware as those varieties of earthenware which, when sufficiently fired for use, are practically impervious to fluids, and so do not need a coating of glaze. This last definition would include the fine hard red earthenware, presently to be mentioned, made in imitation of the Chinese *buccaro* stoneware made by Arij de Milde and others at Delft and by the brothers Elers and their followers in Staffordshire and Dwight at Fulham. The white and grey Staffordshire salt-glazed ware has also characteristics which entitle it to be included amongst stoneware, but takes its place better as a modified form of the earthenware made concurrently with it and will accordingly be dealt with in the next chapter. Similarly the dark red pottery of the later mediæval period known as Cistercian ware, already discussed, is fired to such hardness as to rank almost as a stoneware.

In this chapter we shall confine ourselves to the stonewares descended from those of the German type. The brown-glazed Rhenish stoneware of Frechen, Raeren, and Cologne was imported into England in great quantity during the 16th and 17th centuries, and it was to be expected that efforts would be made to compete with it by home production. William Simpson in the reign of Queen Elizabeth and in 1626 Thomas Rous, *alias* Ruis, and Abraham Cullyn (the latter betraying by his name the probable Rhenish origin of both) petitioned for licences to set up the manufacture of what were then called "stone pots"; again in 1635 three associates named Ramsey, Arnold, and Ayliffe applied for a patent for the making of "pantiles, stone jugs, earthen bottles, and other earthen commodityes nowe made by Straungers in Forraigne Partes." It seems

[1] *English Earthenware*, 1911, p. 16.

[2] British Museum, *Guide to the English Pottery and Porcelain*, 3rd edition, 1923, p. 40.

unlikely, however, that any stoneware of the German kind was made in England until the second half of the 17th century, when we find the famous John Dwight of Fulham applying for patents for the purpose, in 1671 and in 1684.

The work of Dwight has been so often described that it would be tedious to relate the whole story again in detail here. We need merely say that he made not only stoneware of the coarser kind in various colours, but also " opacous red and dark coloured porcellane or China and Persian wares." Precisely what Persian wares he made or pretended to be able to make is not clear ; the red porcelain was the unglazed hard red ware, to which we shall presently return, made to compete with the imported Chinese stoneware, and similar to that of the brothers Elers. Dwight claimed also to have solved the mystery of " transparent earthenware commonly knowne by the names of porcelaine or china." It is highly improbable that he ever actually made anything resembling the true kaolinic white porcelain of China. His white stoneware may well have been translucent in small thin-walled vessels, as was the later salt-glazed ware of Staffordshire, and thus have given some justification for this otherwise extravagant claim.

The least interesting and perhaps the earliest of Dwight's productions are certain wine-bottles of grey body which might easily be mistaken for German but for their glaze coagulated into thick glue-like yellow tears. They have the bulbous form with narrow neck and small handle typical of those made in great quantity at Frechen near Cologne, usually with a bearded mask (which earned for them their name of *Bartmann* in German and " greybeard " in English) applied in relief on the neck, and a rosette or a crude shield of arms on the belly. Examples of Dwight's greybeards were amongst the objects found in 1866 in a walled-up chamber at the Fulham pottery. One of these, in the Hanley Museum, shows the crowned double C of Charles II in a relief medallion ; another, in the Schreiber Collection at South Kensington, bears a fleur-de-lys and the CR cipher of the same king.[1] That Dwight had German pieces by him as models is indicated by the presence in the Fulham find of a fragmentary jug with blue and manganese-purple colouring, from the Grenzhausen potteries in Nassau. This piece, now in the Schreiber Collection, was formerly assumed, but certainly by mistake, to be also a production of Dwight himself. Broken as it is, perhaps for the purpose of a chemical test, the

[1] These jugs are figured respectively in Jewitt, *Ceramic Art in Great Britain*, Vol. I, Fig. 338, and in Church, *English Earthenware*, 1911, Fig. 40.

jug may well have served Dwight in his discovery of "the Mystery of the Hessian Wares," recorded by Dr. Robert Plot.[1]

Had Dwight fired in his kiln nothing but such copies of Rhenish wine-bottles, he would hardly be worth a mention in a book on English pottery; his claims would be no greater than those of the two master-potters of Southampton named Symon Wooltus, cited in documents relating to the actions brought before the Court of Chancery between 1693 and 1696 in protection of his patent rights. These potters with their foreign-sounding name, of whom the younger is recorded as working for "Mr. Killigrew" of Chelsea, also probably made stoneware closely similar to the imported wares. Dwight has a better title to rank amongst the foremost of his craft in England. He developed the stoneware body in a variety of directions. To begin with, he produced a white body, sometimes with a slight egg-shell brown tone in the glaze, which he used for certain small plain mugs, of German shape with globular body and wide reeded neck, but finished with a neatness which gives them a character all their own; a pair of such mugs in the Schreiber Collection at South Kensington bear silver rims dated 1682 (Fig. 140). Another mug in the Victoria and Albert Museum (Fig. 141) exemplifies the same type of ware decorated with irregular splashes of brown and blue. Next we find Dwight mixing clays of different colour—mouse-grey, white, and brown of various tones—to give a marbled effect, thus showing his appreciation of the chromatic possibilities of natural clays used alone, without any added colouring in glaze or body. How well he succeeded in this kind of article may be gathered from the jug belonging to Dr. Glaisher illustrated in Fig. 130, with busts applied in relief in white clay of William III and Mary, and a large scroll which seems to be meant for a C. The same C, perhaps alluding to Charles II, is seen on a very similar jug belonging to Mr. B. T. Harland. Mrs. Hemming has a wide-mouthed jug (Fig. 131), marbled in brown and grey, and Mr. J. H. Taylor a baluster-shaped money-box of buff ware with streaks of brown. A rare piece belonging to Mr. Edward Sheldon is a grey jug (Fig. 134), shaded with brown in the upper part, with reeded neck and double walls to the body, the outer being pierced with a stem of leaves; this manner of decoration we shall find practised also by the stoneware potters of Nottingham. Another remarkable piece in Mr. Sheldon's collection is a bright brown mug (Fig. 132) with small applied ornaments in chocolate-coloured clay and clay stained blue with a blending of cobalt. This seems to answer, as the late Sir Arthur Church pointed out to the

[1] *Natural History of Oxfordshire*, 2nd edition p. 255.

process described in a recipe, dated March 15, 1691, in one of the pocket-books of Dwight found at the factory.[1]

It seems likely that many of the small pieces of hard unglazed red ware generally attributed to the brothers Elers are examples of Dwight's "opacous porcellane." There can be no doubt at least in the case of two jugs belonging to Mr. B. T. Harland (Fig. 133). In their applied ornament they show, amongst small sprigs inspired by the plum-blossom sprays of the Chinese red stoneware, a figure of a merry-andrew identical with that on a bottle of marbled stoneware in the British Museum. Amongst a number of small brass moulds used for stamping such ornaments as this which were found at the Fulham pottery is one for this very figure.

Whilst none of these various wares of Dwight show great artistic originality, they prove that he was alive to the decorative effects to be gained by calling into play the colour qualities of various clays. All of them please the eye, and some, such as Mr. Sheldon's jug with the pierced ornament, are works of real distinction. Dwight would not, however, be famous amongst the potters of the world if he had not thought of another use for his various clay bodies. He is known above all for the works in ceramic statuary fired in his kiln at Fulham, of which nearly all the surviving specimens are now to be seen in the two great national museums. The British Museum possesses a bust of Prince Rupert; a small bust of a lady said to be Mrs. Pepys; a standing figure of a lady in the garb of Flora, carrying a pot of flowers; figures of a youth as sportsman in a strange blend of contemporary and classical dress (Fig. 136), and of a girl with two lambs; statuettes of Athena, Mars, and two of Meleager, one naked and the other clothed (Fig. 137). At the Victoria and Albert Museum are a recumbent half-figure of Dwight's daughter Lydia, inscribed *Lydia Dwight, dyed March* 3, 1673; another figure, of a child standing with a skull at her feet, doubtless also a portrait of Lydia; a bust of Charles II and a figure of Neptune. This last (Fig. 138), acquired for South Kensington in 1920, is companion to the Mars already named and to a Jupiter in the Public Museums, Liverpool. Most of these works are in white stoneware, sometimes of a slightly buff cast; four only—the three Olympian gods and one Meleager—are in a dark brown body, of uneven surface tone. All have a coating of salt glaze, but in some, with advantage to the

[1] "*To make a blew porcellane Cley to be turn'd into vessells or to spot and inlay pots of any other Porcellane*—Take fiue pounds of Cley, fiue pounds of ye fine White Earth, one pound of zaffer fine ground dryd and done through a middling hair Sieve, mingle & tread. If it be wetted with the water 'twill be brighter"; see Jewitt, *Ceramic Art*, Vol. I, p. 125.

sharpness of the modelling, as especially in the standing figure of a child, the glaze amounts to little more than a slight sheen on the surface. Where the glaze has been thickly deposited, as on the Charles II, the effect is glassy and unsatisfactory. In a few cases oil gilding has been used for accessories, as on the Prince Rupert, and for the thunderbolt of Jupiter and the sword of Mars. The largest and most imposing of these works is the Prince Rupert, a life-size bust which would be noteworthy as a powerful piece of portrait sculpture quite apart from its importance as a triumph of successful firing in the potter's kiln. The figures of Lydia and the lady as Flora are the most arresting for their sincerity in rendering individual character.

The classical figures are no less telling by their vigour and movement, as a glance at the Neptune will show, but with the exception of the Mars they betray strongly the influence of antique sculpture. The naked Meleager seems to be a copy with slight modifications of the celebrated marble in the Vatican,[1] which was known to Michael Angelo. The Jupiter shows a relationship to two antique statues in the Louvre.[2] The Neptune corresponds closely in pose with a statue in the Albertinum at Dresden,[3] with the addition of the dolphin between the feet; its modeller must have been acquainted directly or indirectly, through an engraving or bronze, either with the Dresden marble or with some other antique sculpture of the same type. It is noteworthy that all the Dwight figures directly traceable to the antique are dark brown as if to imitate bronzes, suggesting that it was through bronzes that the types came to the knowledge of the modeller. The Meleager shown in Fig. 137, in white stoneware, has the appearance of being an independent creation, as of course undoubtably are the two portraits of Lydia Dwight.

Taken as a whole this little group of works in stoneware must rank amongst the finest achievements of plastic art in England in the 17th century. Their unknown creator is worthy to be named beside Kändler, Bustelli, and Melchior, the porcelain modellers of the great German factories. Like them he understood the possibilities as well as

[1] Cf. E. Q. Visconti, *Il Museo Pio Clementino*. Rome, 1784, Vol. II, Plate 34. Also Salomon Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Vol. I, p. 479.

[2] Cf. Cte. F. de Clarac, *Musée de Sculpture Antique et Moderne*. Paris, 1841–53, Nos. 415 and 88 *bis*. Also Reinach, *op. cit.*, p. 158.

[3] Cf. B. Le Plat, *Recueil de Marbes antiques qui se trouvent dans la Gallerie du Roy de Pologne à Dresden*. Dresden, 1733, Plate 61. Also Reinach, *op. cit*, p. 428.

the limitations of figure modelling in clay that had to pass through the searching ordeal by fire at the heat needful for stoneware or porcelain. Who this unknown modeller was remains a mystery. In the suit brought by Dwight against his rivals, Henry Parker, a potter in his employ, made a statement with an important bearing on this point. In answer to a question asking for the names of all persons making stoneware " called by the several names of white gorges, porcellane vessels, statues, and figures, fine stone gorges and muggs and canns," he affirmed that Dwight did not himself " work in the said trade." Again, Dr. Plot writes of Dwight in 1705,[1] " he hath also *caused to be modelled* statues or figures of the said transparent earth " ; the words here italicized are significant. It has been suggested that the modeller was Grinling Gibbons, the famous decorator of St. Paul's Cathedral, who was born in 1648 and would therefore have been twenty-five years old when the recumbent Lydia Dwight was produced. Whilst no direct evidence has been brought forward in support of this suggestion, it is by no means to be scouted. The figure of Adam beside the font in St. James's Church, Piccadilly, believed to be an early work of Gibbons (presumably carried out in 1683, when the church was built), shows a marked similarity to certain of the stoneware figures, particularly the Jupiter and Neptune. In the tilt of the head and the heavy modelling of the trunk and feet the likeness is specially noticeable. The bust of Prince Rupert may be compared with the statue by Gibbons of James II in Roman armour which now stands near the Admiralty in St. James's Park. Nor are the lacework and flowers which are accessories of the recumbent Lydia and other of the stoneware figures foreign to the art of this sculptor. That the name of Gibbons (assuming him to be the author) should not be recorded in connection with the stoneware figures, is nothing strange ; in those days a potter would not have thought it necessary to divulge the name of a young modeller in his employ who was as yet almost unknown to the world. It has by others been asserted, equally without evidence, that Italian workmen were employed.[2] Whilst it is impossible to prove that Dwight himself was not the author—we must beware of sentimental bias in recognizing a father's hand in the pathetic effigy of the dead child—it is remarkable, if he really was so, that we hear of no other work in sculpture associated with his name. The inscription dated 1673, incised on the back of this figure, shows no clear likeness as handwriting to the will of Dwight written in 1702 ; advancing age is hardly satisfactory as an

[1] *Natural History of Oxfordshire*, 2nd edition, p. 256.

[2] *Dictionary of National Biography*, article " Dwight, John," by Cosmo Monkhouse.

explanation of the difference, so that better evidence than this is needed to prove a case for Dwight. For the present we must rest content to leave the question open.

Before we leave this much debated subject it may not be amiss to face a question of principle too often neglected, we mean the relation of pottery to sculpture. The technique of making figures in pottery is essentially modelling—the shaping of a soft material by the hands, with or without the help of a tool; it is thus closely related to the work of the potter as usually understood, in which the hands are aided by the whirling movement of the potter's wheel. The fact that earthenware or porcelain figures in their finished state are seldom, like those of Dwight, the original work of the modeller, being generally casts from a mould made from the original for the sake of multiple reproduction, does not really affect this assertion; the prototype of such moulded figures is a piece of modelling. When we speak of this plastic method in contradistinction to glyptic art or sculpture we wish definitely to avoid the confusion that has arisen in modern times, thanks largely to the influence of Rodin, between sculpture in the true sense of the word—cutting or graving in stone or wood—and sculpture in its inexact extended sense of modelling in clay, wax, or other soft material. The distinction between the terms plastic and glyptic is now so often forgotten that we have read lately of "plastic work in jade," though jade is one of the hardest materials ever submitted to the lapidary's tools.

There is therefore no essential difference between Tanagra figurines of unglazed red clay, the stoneware figures and busts made at Fulham, the biscuit of Sèvres, the glazed and coloured porcelain statuettes of Chelsea and the German factories on the one hand, and what is commonly called sculpture in terra-cotta on the other hand. All are modelling, all owe their final state of hardness to fire. In such works as the enamelled and coloured reliefs of the Della Robbia family the kinship with pottery is even closer than in the more ordinary statuary in unglazed terra-cotta.

After the death of John Dwight in 1703 the Fulham pottery was carried on by his descendants, passing after the death of his granddaughter's husband, Thomas Warland, to one William White, and so to his descendants. It still continues active as a factory for ordinary pottery and sanitary ware. The fine works in figure-modelling seem to have come to an end with the death of Dwight. We may point to a set of three statuettes about 15 in. high, as having possibly been made by his followers at Fulham. They are of buff stoneware, coated with a cream-coloured tin enamel only, partially

opaque, and although far below the Dwight figures in attainment are not altogether lacking in artistic feeling, reflecting the style of the reign of Queen Anne. Two, Spring and Winter, are in the Victoria and Albert Museum; the third, Autumn, belongs to Captain H. S. Reitlinger. We do not know of the existence of a Summer to complete the set. The Spring, a woman with a pot of flowers, is perhaps a reflection of the earlier lady in the guise of Flora, in the British Museum.

The pottery seems quickly to have lost the dignity, almost refinement, of form which, at least after the experimental stage of the imitative grey-beards, is the mark of Dwight's productions. Rarely do we find small dainty articles such as an octagonal scent-bottle, brown-glazed, with incised date (1716) and the name *Anthony Bradly*, belonging to Mr. J. H. Taylor. The beer-jugs and tankards which became the chief productions in the 18th century are as sturdy and often clumsy as they are heavy in weight. In shape, colouring, and decoration, however, they are typically English, showing little trace of German influence. The grey or drab body is generally left exposed in the lower half whilst the upper is covered with a strong brown glaze, sometimes of the dusky hue of old iron. The typical shape is a massive cylinder with roll and hollow mouldings round the base and a grooved handle pinched up at the lower end (Fig. 139). The delicate "sprigged" decoration of Dwight gives place to applied reliefs of more solid form, either raised upon a square, arch-topped or oval pad, or cut to follow the outline of the figure represented. From about 1720 onwards we find busts of kings and queens—usually commemorative, Charles II, William III, and Queen Anne were all favourites—figures of beefeaters, and above all, hunting-scenes with men blowing horns, hounds, and hare or stag, with trees and church spires as a setting; the trees are worked up into some semblance of realism by pricking the relief all over before firing with a pointed stick. The "Midnight Modern Conversation," roughly modelled after the well-known print of Hogarth, is seen on a mug of 1729 and continued for long a favourite subject; we find it in the jug in the Brighton Museum shown in Fig. 142. Sometimes the reliefs have reference to the destination of the vessel, as the angel on a mug in the British Museum made for the Angel Inn at Oxford, or the "gouty subject," before and after cure, on the great pitchers made for the "Iron Pear Tree Water" from Godstone in Surrey. That the Fulham stoneware was distributed all over the south-east of England is shown not only by these examples, but also by a jug in the Brighton Museum made for *Thos Foord at the Catts Lewis Sussex* 1735, and the tankards incised

with the legend in slightly varying words *On Bansted Downs a hare was found Which led us all a smoking Round.* About all these wares, even if they have no other merit, there is always a smack of good-humour in the making and joviality in the use. After the middle of the 18th century Fulham stoneware begins to lose its spontaneous character. The substitution about 1775 of stamped letters like printer's type for incised script in the names of owners (a feature not often wanting) marks the effect of growing industrialism in the English pottery trade in general. Our interest flags in consequence.

Other stoneware potteries were set up in the neighbourhood of London at the end of the 18th or early in the 19th century, such as those of Kishere at Mortlake and Stephen Green at Lambeth. Their productions have little importance for the student, with their reliefs, tediously repeated, of such subjects as Toby Filpot, groups of topers or hunting scenes. The jugs made at Lambeth in the form of the heads of celebrities, such as Napoleon and Nelson, hardly come within the scope of the present work.

Amongst the stoneware potteries of the provinces we must speak first of the small venture carried on at York, at the Manor House, by Francis Place, who died in 1728. The only specimen of his ware that we can point to with certainty is the small cup (Fig. 135) now in the Victoria and Albert Museum. It was at one time in the possession of Horace Walpole at Strawberry Hill, and is authenticated by a label in his handwriting as the work of Place. If it were not for this document we should ascribe the cup to the pottery of Dwight; like some of his marbled wares it is of a light stone grey with markings of darker grey and brown. It is remarkable for its delicate finish and the thinness, almost to translucency, of its walls. We must here refer very briefly to the improvements on Place's manufacture said to have been made by "one Clifton." It has been suggested that certain white porcelain mugs of the same form as the Fulham mug illustrated in Fig. 140 represent these improvements;[1] there can, however, be no doubt that these mugs, at one time claimed also for Tschirnhausen, the experimenter who worked with Böttger the discoverer of Meissen porcelain, are examples of *blanc de Chine* in which the Oriental potters have adopted a Western shape.

There was a busy production of stoneware during the 18th century in the Midlands, especially at Nottingham. As we have already seen, earthenware was made in that town as early as the 14th century, and it is probable that potteries always existed there until the date of the earliest stoneware

[1] Church, *English Earthenware*, 2nd edition, p. 56.

known to have been made in the borough. In 1693 James Morley of Nottingham was one of the defendants in the proceedings, mentioned on an earlier page, taken by Dwight in order to protect his privilege of making stoneware. Morley had served as apprentice to one Thomas Harper of Southwark. From the record it is not clear whether the latter made stoneware or only earthenware, but it seems likely that we have here a proof that Dwight was not the only maker of stoneware of the Rhenish type in the neighbourhood of London. The earliest dated piece of Nottingham ware known to us is a large posset-pot, of the year 1700, now belonging to Mr. C. J. Lomax, made for the mayor of the borough, Samuel Watkinson, and his wife. It stands for a type of vessel which seems to have been a speciality of Nottingham, though, as we have seen, it was not unknown at Fulham ; several other examples are known, and a " carved teapot " and " carved jug " of this kind are amongst the articles shown in the curious advertisement sheet issued by James Morley, now in the Ashmolean Museum, Oxford.[1] The peculiarity of these vessels is that they have double walls, so that a perforated design of flowers could be cut through the outer wall. Examples of the same method can be cited from China (in porcelain), Persia, Germany, and other parts of the world, but it is very unlikely that the Midland potters were acquainted with any of the foreign varieties. A leading characteristic of Nottingham stoneware is the frequency of dates and inscriptions upon it. Names of recipients are common ; we meet less often with names of potters. Amongst them are John Asquith (1756) and W. Lockett. The latest date recorded is 1805. In the Diary of Ralph Thoresby,[2] we read that during a visit to Nottingham in 1712 he " went to see them make the curious Nottingham mugs ; he [*i.e.* the potter] formed one piece of clay into a mug, then immediately into a teapot, then a decanter and in a few moments into six or seven vessels of quite different forms." It is interesting to note that the vessels depicted on the advertisement sheet already mentioned include, as well as the " carved " articles, a " decanter," a " mogg," and a " capuchine." The last is a small bell-shaped coffee-cup identical in outline with the cup made by Francis Place, but with pierced decoration below the waist.

Nottingham stoneware is distinguished from its contemporaries at Fulham and elsewhere by its relative lightness and its general neatness, sometimes almost to the degree of elegance, of form. The latter quality is well seen in the shapely cups shown in Fig. 144, which need no decoration to make

[1] Reproduced in the *Illustrated Catalogue*, Burlington Fine Arts Club, 1914, p. xlvii.

[2] Edition of 1830, Vol. II, p. 168.

them attractive. The glaze is generally of a deep russet-brown colour, due to the action of salt on the strongly ferruginous clay used for the body; it is intensely hard and has a peculiar metallic sheen. A darker iron-brown slip applied before glazing is sometimes very effectively used as a pigment to give greater liveliness to the pattern, as in the flowers on a puzzle-jug of 1755 in the Nottingham Castle Museum (Fig. 145), and a teapot belonging to Dr. Sidebotham (Fig. 152). This is the only form in which painting is used in the decoration, in which, however, a great variety of other processes was called into service. In the earlier years of the manufacture, carved ornament, already described, found much favour. We find also designs engraved with a point (Fig. 150), or stamped with punches, or carried out with small roulettes on which various patterns were cut (Fig. 148); sometimes a band of ornament is effected by closely-set stabs from a pointed instrument. A sprinkling of small shreds of clay, as in the so-called granite wares of Staffordshire of later times, pleasantly sets off the frieze with an incised hunting subject on the mug shown in Fig. 149. Only the later wares show applied reliefs of the type so popular at Fulham, whilst pieces formed by pressing into hollow moulds, such as the tea-caddy dated 1755 (Fig. 151) with reliefs of Venus and Cupid and the names incised of *Wm. & Ann Lockett* are exceptional. Although at times the decoration has a somewhat artless air, it is as a rule free and well thought out; where not spoilt by the fatal tendency to overcrowding bred by the facility of accomplishment which comes of long practice, the patterns, especially when made up of admirably stylized flowers (Figs. 146 and 147), please us by their gracefulness and easy fluency no less than by their fitness to the material.

The Nottingham wares were imitated in several other Midland potteries, but nowhere rivalled. The factory at Swinton, near Sheffield, afterwards to become famous as the Rockingham Porcelain Works, made, with other kinds of earthenware, stoneware almost indistinguishable from that of Nottingham. The stoneware of Belper, near Derby, if we may judge from a mug in the collection of Mr. Frank Falkner inscribed *Good Ale* and dated 1775, has no great claim to serious æsthetic consideration; its glaze shows the same sheeny surface as that of Nottingham, but a lighter tone, as of tarnished copper. The stoneware of the Brampton and Chesterfield potteries with their stereotyped reliefs of hunting-scenes or drinking-bouts mostly belong to a period beyond the scope of this book; they are of a very homely description, and are apt to be tedious when gathered into a collection.

We have, finally, to mention the stoneware made at Bristol or in its neighbourhood. Amongst the potsherds found by Mr. William Pountney on the site of the delft ware pottery at Brislington, mentioned on an earlier page, were many fragments of stoneware. Some are of heavy grey body with a thick mottled brown glaze similar to that imported from Frechen; amongst these is a piece of a mug with a small oval stamp bearing the cipher of one of the Georges, the initials GR under a crown, probably a certificate of proved capacity. Others are finer in build, with an even lustrous brown glaze not unlike that of the Nottingham wares, amongst them being part of an octagonal plate, a form common in delft and porcelain, but unusual in stoneware; decoration on these finer glazed pieces is confined to simple corrugated bands made with a roulette or zigzags cut with a chisel-like instrument. As the Brislington finds included many fragments of stoneware of an unquestionable German origin, it would be risky to argue local production for those just described. The matter is, however, mainly of archæological interest, as none of the fragments under discussion show æsthetic qualities other than those which belong to all articles well suited to their purpose and made in a workmanlike manner. The stoneware made at several Bristol potteries in the 19th century, sometimes with elaborate relief decoration, does not come within our scope.

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CHAPTER VI
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In an earlier chapter we have discussed North Staffordshire as one of several districts in which peasant pottery with no pretensions to refinement was made during the 17th century and earlier to supply the needs of the neighbourhood. There as elsewhere the making of earthenware was incidental to other industries, chief amongst them agriculture. How unimportant a place pottery must have taken amongst them is shown by the fact that, down to 1625 even, topographical surveys have nothing to say about potting in the district.[1] From 1616 onwards, it is true, we find in the Tunstall Court Rolls references to potters working at Burslem. We shall now see how, at the beginning of the 18th century, a number of circumstances combined to advance " the Potteries " to the position of a great centre of the ceramic industry without a rival in the kingdom. This development may be traced to several sources.

Towards the end of the 17th century a change came about in the drinking habits of the English people. Before that time wines from the Continent were the only beverage available to those who could afford them as a supplement to ale, mead, cider, and other indigenous drinks. Under the later Stuart kings tea and coffee were added to the drinks of the well-to-do. The vessels of silver and glass used for wine-drinking were obviously unsuitable for liquids to be drunk hot ; pottery was therefore promoted from its use in tavern or farmhouse to a place beside the more refined materials in the dwellings of the wealthy. Suitable vessels were required for the new Eastern luxuries, and for a time the red stoneware pots esteemed by the Chinese as most suited for making tea were imported with the tea itself by the merchants of the East India Company.

The risk and the cost of this import trade were obvious disadvantages, and it is not surprising that European potters set about to supply substitutes for the so-called *buccaro* teapots from China, the chief production of which was at Yi-hsing, near Shanghai. The earliest European " red porcelain," as it was then called, was made by Dutch potters at Delft, and it was to two Dutchmen, the brothers John Philip and David Elers, if we are to believe the statement of a contemporary—Dr. Martin Lister—as to their nationality, that we owe the introduction of this hard red fine earthenware to Staffordshire. The question of priority in the making of

[1] J. C. Wedgwood, *Staffordshire Pottery and its History*, p. 7.

it in England is one to which we shall presently revert, in relating the story of the new manufacture. We must here note that to compete with the Chinese productions refinement and daintiness of shape were necessary, and a body fired to such hardness that it could be turned to a fine finish on the lathe; a small size was at first dictated by the costliness of tea. The fact that the brothers Elers had previously been silversmiths has also some bearing on the distinctive character of their pottery.

The production in their midst by strangers of this new material put the Staffordshire potters on their mettle to improve their own wares, and they were not long in learning the lesson. It was not merely that they began generally to make the red stoneware; its lathe-turned refinement had its effect in greater neatness of finish in the ordinary lead-glazed earthenware, in which material also dainty tea-table articles began to be made. The adoption of salt-glazing, originally practised as we have seen in Germany and from that country introduced at first to London, led to the development of another class of goods, the famous "Staffordshire salt-glaze" which had a great influence on all the productions of the district.

A question at once arises here: Why did these rapid technical improvements take place in Staffordshire and not elsewhere, particularly in London, which had obvious advantages from its close touch with the Continent and its metropolitan rank? The reason was that brushwood for firing kilns was becoming costly as forest lands yielded to tilth and pasture, and the chief advantage therefore lay with a district which possessed not only clay for the wares but also coal, the fuel discovered as a substitute for wood. Both were to be found in Staffordshire, whilst a further factor in the situation, as Colonel J. C. Wedgwood has pointed out, was the absence in the district of great estates; the country in the neighbourhood of Burslem, which was the nucleus from which the "Five Towns" grew, was split up into a multitude of small holdings, thus providing a most suitable site for an industry carried on by a number of individual craftsmen working each on his own little plot of land.

For some time after the revolution caused by the innovations of the brothers Elers the Staffordshire wares retained what we may call their true "clay" qualities. The tea-table wares made by Twyford, Astbury, the Wedgwoods, and other potters of the early 18th century, whom we have to pass in review, were vastly neater and more delicate than the heavy and often clumsy slipwares of their forerunners, but for a time they did not lose the qualities belonging to pottery shaped on the wheel, whilst they depended for their colouring mainly or solely on the natural colours of

Fig. 10. PUNCH-POT, white salt-glazed ware, painted in enamel colours. Staffordshire; middle of 18th century. Height, 7¾ in. (See page 90.)

In the collection of Mr. Wallace Elliot.

clay. Two changes of far-reaching importance brought this state of things quickly to an end. The first arose from the constant efforts of the potters to emulate in their earthenware the whiteness of porcelain, either directly or through the imitations of it in the form of delft ware already being made in England. For table wares this quality of whiteness was naturally desirable on hygienic grounds, but its attainment meant the abandonment of the warm red and yellow clays which give such a sympathetic quality to the wares made from them. The change was effected first by the use of a wash of white clay brought from Bideford in Devonshire (lacking the cohesive and plastic qualities necessary for use as a body) over the surface of the coloured local clays; this method, exactly parallel to the technique of delft ware, in which tin-enamel gave the concealing white coat, was introduced early in the century by Thomas Astbury. About 1720 came a further advance, for which the credit is disputed between Astbury and Thomas Heath of Lane Delph; this consisted in the use of calcined flints as an admixture with the clay to make white the body itself. The coloured bodies were now doomed to a secondary place.

Even more momentous was the introduction in Staffordshire of porous moulds by means of which pottery could be cast in liquid clay. For making pottery of other than circular shapes, or with relief decoration, moulds of earthenware, stone or metal had been used from ancient times, but in moulds of these non-porous materials the clay had to be pressed by hand; by the casting process much greater thinness in the walls could be attained, sharper and more complicated reliefs could be carried out, and output could be greatly quickened. The process was as follows: a preliminary set of moulds was cut in alabaster, with the desired shape of vessel and relief ornament carved into them; from these a series of clay impressions were made, which were then assembled together and fired to form a stoneware block; from this block in turn working moulds were made in porous clay or plaster and used for the casting process, the block serving for the making of fresh moulds as required to make good wear and tear. Casting is effected by pouring liquid clay into the assembled working moulds and leaving it until by the absorption of the water a clay lining has been deposited to the desired thickness, which lining, when dry, becomes by the removal of the mould the vessel ready for firing in the kiln.

The introduction from France slightly before 1750, by Ralph Daniel, a Cobridge potter, of moulds in plaster of Paris may be said to have been the final step which led to the industrialization of the Staffordshire potteries. An implement took the place of the hand of the potter.

Production was greatly facilitated and expedited ; exact repetition, of cups or basins, for instance, of a standard size in indefinite numbers became possible ; wares free from the drawbacks of delft and as serviceable as porcelain were made at a price within the reach of the many who could not afford to buy the latter. The foundations were laid, and it needed only the outstanding commercial genius of Josiah Wedgwood, with the help of a host of manufacturers who were ready to follow where he led, to build upon them the vast industry which has put Staffordshire in the forefront of the pottery-producing centres of the world.

We must now return to examine in detail the productions of Staffordshire during this period of rather more than half a century which may be called the infancy of the industry. The story of the brothers John Philip and David Elers must be briefly recalled. They appear to have been of Dutch birth but of German extraction, and by their own account came to England and began making brown mugs and red teapots at Fulham about three years before 1693, having come from Holland probably in the wake of William of Orange. They were previously silversmiths by trade, but David Elers had learned at Cologne the art of making stoneware. From Fulham they moved to Bradwell Wood, a short distance to the west of Burslem, and there John Philip, it would seem alone, made the teapots and cups which his brother sold at a shop in the Poultry, London. The little pottery is referred to by Lady Celia Fiennes, who tells us in her journal :[1] " I went to this Newcastle in Staffordshire to see the makeing of y^{e} fine tea potts, Cups and saucers of y^{e} fine red Earth in imitation and as Curious as y^{t} w^{ch} Comes from China, but was defeated in my design, they Comeing to an End of their Clay they made use of for y^{t} sort of ware, and therefore was remov'd to some other place where they were not settled at their work so Could not see it." The date of this citation is shown by a reference on an immediately preceding page to the marriage of Thomas Coke and Lady Mary Stanhope to have been 1698. The mention of a change of site is mysterious, in view of what we know from other sources. Perhaps we are to infer that the manufacture latterly carried on at Bradwell Wood had at an earlier stage been situated in or near the neighbouring town of Newcastle-under-Lyme.

It is not possible to point to a single specimen as having been made beyond doubt by the two Dutchmen. We can only say that small deftly-made pieces, such as those illustrated in Fig. 153, finished on the lathe

[1] *Through England on a Side Saddle in the Time of William & Mary, being the Diary of Celia Fiennes*, London, 1888, p. 146. For this reference we have to thank Mr. Stuart G. Davis.

and neatly ornamented with small foliage or lace-like scrolls pressed with metal stamps into the soft clay, may with probability be attributed to them. The charm which they undeniably have is rather that of silversmith's work than of clay vessels thrown on the wheel. Whether the teapot shown in Fig. 154 may also be assigned to them is more doubtful, although from their costume and the fact that both hold the orb and sceptre, the figures can only represent William III and Queen Mary; it is, however, always possible that the moulds may have continued in use after the death of these sovereigns.

Certain it is that the larger pieces of red ware, with crabstock or rococo scroll handles and applied vine reliefs, have nothing to do with the Elers; they were doubtless made by Astbury or Twyford or others of their successors. To one of these also must probably be attributed the little figure of a shepherd shown in Fig. 161. It is copied from a bronze of the 17th century and is the modest forerunner of the great company of Staffordshire figures of later date; an almost identical figure, without the dog, in white salt-glazed stoneware, is in the Hanley Museum, and the girl with a dog shown in Fig. 182 seems to be closely akin.

The date of the introduction of glazing with salt into Staffordshire is uncertain. According to a statement of Josiah Wedgwood it was due to the brothers Elers. According to Shaw it began with a quite impossible occurrence as early as 1680.[1] Whatever the truth may be we cannot point to any specimens of Staffordshire salt-glazed ware certainly attributable to the 17th century. The earliest pieces we know are those such as the teapots illustrated in Fig. 156, with a drab or stone-grey body on which are generally small decorations in white similar in design to the reliefs on the red Elers ware, produced by applying pads of white pipe-clay and then pressing the ornament on them with metal stamps precisely as on the Elers ware and on certain types of the stoneware made by Dwight. This drab stoneware was known as "crouch ware" from the name of one of the clays used in its production, which was obtained from Derbyshire. As early as 1710 Dr. Thomas Wedgwood, who died in 1737, seems to have been making such stoneware at Burslem. The dusky tone of the body was considered at the time to be a defect from which the invention of a pure white body was deemed to provide a welcome escape. Now, however, as we look at these wares we feel that their tone is not unpleasant and speaks of their earthen origin as the later white bodies do not. We may here note incidentally that the mug with the date 1701, belonging to the

[1] *History of the Staffordshire Potteries*, p. 109.

Stoke-on-Trent Museum, which has done duty in several works as the earliest dated piece of Staffordshire salt-glaze, is in reality of German origin.

The earliest move in the direction of a white-bodied stoneware was made, as we have seen, when a white surface wash was added to conceal the darker clay. About 1720 complete whiteness was achieved by the addition of calcined flint to the body; in other respects the ware retained its character, the stamped reliefs showing with much less effect against the white ground. Occasionally the clay for the reliefs was stained blue with cobalt, as in the teapot belonging to Mr. Edward Sheldon in Fig. 155. Cobalt was used in another method of decoration, often employed with the happiest effect. Sprays of stylized flowers, a few leafy scrolls or an inscription were lightly scratched into the soft clay; powdered clay stained with cobalt was then rubbed into the incisions,[1] the ware was fired and what we know as "scratch blue" ware was the result. The two-handled loving cup from the Hulme Collection in the Burslem Museum (Fig. 157) is a first-rate example closely paralleled by a cup dated 1750 in the museum at Hanley. Dated specimens range from 1724 to 1776. The process would seem to have been borrowed from Germany, as there exist several mugs and jugs, with the royal cipher on an applied medallion flanked by roughly incised stems with a wash of blue within the lines, which are palpable imitations of the heavy stoneware imported from the potteries of the Westerwald. It seems likely that the process was used also by the Liverpool potters, who certainly made salt-glaze ware much like that of Staffordshire. In the Liverpool Museum there is a mug of "scratch blue" with the words *Ser William a plumper*, a battle-cry from a local election of 1761 which is unlikely to have been current away from the district. Of much rarer occurrence is a process in which the scratch blue technique is as it were reversed. The decoration is cut, so as to show white, through a wash of blue previously laid on. The sturdy jug belonging to Colonel John Parker, which is illustrated in Fig. 158, is a first-rate example; the possibility must be taken into reckoning that this piece also was made at Liverpool, not in Staffordshire.

The next step towards industrialization was, as we have seen, the adoption of moulds for producing relief decoration in place of the stamping method described above. Block-cutting for the moulds became the exclusive

[1] This method has been investigated by Mr. Gordon M. Forsyth, who found that the employment of pure cobalt, hitherto assumed to have been used, was impracticable; the blue was mixed with a clay slip.

occupations of an operative—Aaron Wood, born in 1717 and apprenticed to Dr. Thomas Wedgwood, is reputed to have been the most skilful of the block-cutters of the district. Here we have another step towards specialized division of labour. The relief ornaments thus obtained, capable of duplication to an almost unlimited extent, are in some cases of real distinction, as in the small wavy tray with symmetrical scrollwork, the brass mould for which is kept in the Victoria and Albert Museum. There is a great wealth of different patterns, some of which were used alike for salt-glaze and for the lead-glazed wares made concurrently with salt-glaze by many of the manufacturers. The mug illustrated in Fig. 159, produced by the casting process, is a good example, showing an artlessness in the assembling of incongruous motives which disarms criticism ; a bust of George II on the front with a loyal inscription below is flanked by shields with the arms of the Leveson-Gower family and small medallions containing cherubs, strange beasts, and other motives chosen because they happened to come into the block-cutters' head at the moment. If we do not ask too much of them such pieces as this must be allowed to have a certain attractiveness. As from the middle of the century the mould-patterns became more stereotyped and through the influence of porcelain took on the prevailing rococo mode, they lost steadily in interest ; less care also was bestowed on the production of the moulds, which were often allowed to continue in use after they had lost their sharpness, so that from a technical point of view also there was a continuous decline in the salt-glazed wares until by the end of the century they were virtually displaced by other goods of a more serviceable kind.

Before salt-glaze was extinguished it underwent two interesting developments. The first of these was the direct result of the rise of porcelain. Painting in bright enamel colours fixed on the ware by a second firing, in a muffle kiln at low temperature, was adopted as a method of decoration, exactly as on contemporary porcelain. The earliest examples of this technique belong to a period before porcelain was made in England, and are not indeed wholly English. They were sent out to Holland to be painted, and in colouring closely resembled the earthenware made at Delft under the influence of Meissen porcelain. Such pieces are the teapots with portraits of Princess Anne, daughter of George II, and her husband, William IV, Prince of Orange, made doubtless to commemorate their wedding in 1734, of which there are specimens in the Schreiber Collection at South Kensington, and in that of Mr. Wallace Elliot ; a jug in the former collection with a painting of wherries on a river might almost be a

piece of Delft pottery were it not for its material. The colours on pieces of this class are less vivid than those of the enamelled salt-glaze made from about 1750 onwards as a cheaper substitute for porcelain. Enamelling is said to have been first practised in Staffordshire by two Dutchmen at a place called Hot Lane. Daniel of Cobridge is said to have been the first native to engage in it. The enamelling was largely done for the potters by painters working independently on their own account; much of the salt-glaze ware was sent "in the white" even as far as to London to be decorated there by *Hausmaler* as such independent enamellers were called in Germany. At a later stage the more important potters had an enamelling shop of their own. In the decoration of salt-glaze we may occasionally recognize the influence of Chelsea or Worcester, but as a rule the painting has nothing in common with that of porcelain beyond the method by which it was applied and fired. The best work shows a largeness of handling and a free stylisation of flowers and other motives from nature which give it a very definite æsthetic value. The punch-pot, in shape exactly like a teapot on a larger scale, reproduced in colours in Fig. 10, shows that the enamellers understood to the full the delightful effect to be won by a medley of gay colours laid on without overmuch care for precision in drawing. The struggle of competition with porcelain led the enamellers to garish extravagances in flower-painting on blue, maroon, rose-pink, and other coloured grounds, and in combinations of bright colours in the manner of a patchwork quilt which are often frankly hideous. One variety of salt-glaze enamelling, in which very pleasing effects were obtained by painting formal flowers on a bright blue ground in thick opaque white with touches of black, or less often in oil gilding, is exemplified in Fig. 162. The ground was obtained by dipping the ware before firing in a bath of clay and flint in solution mixed with ground cobalt and sometimes also a little manganese. The process was invented by Aaron Wedgwood and his brother-in-law William Littler, the porcelain manufacturer of Longton Hall.

We pass to another method of decorating salt-glaze which brings us for the first time in contact with an almost mechanical process that helped greatly towards the industrialization of English pottery. This is the process of transfer-printing, which if not first employed in England was certainly adopted there on a large scale earlier than in any other country. Skill is required, and too often in modern times entirely lacking, in the designing of ornaments suitable for reproduction on pottery, and in the engraving of the copper-plates from which by the help of transfer-papers

the impressions are to be made. There is also room for the exercise of judgment and taste in the placing of the prints on the wares, but when these points have been taken into reckoning, the remainder of the process becomes purely mechanical, robbing the wares by endless repetition of the vital interest which is present in some degree, however slight, in painting done by hand. Good judgment in the use of transfers is shown in the octagonal plate with a subject from Æsop's Fables and four small nosegays shown in Fig. 164. This is a piece of great rarity by reason of the use of three different colours for the impressions, black, red, and violet, on a single article. It is highly probable that we have here an example of the salt-glaze made at Liverpool and printed there in the works of Sadler and Green, to whom we have referred on an earlier page. The larger Æsop subjects printed in red on certain plates of which there are specimens in the Victoria and Albert Museum are almost certainly of Liverpool origin; some of the prints are identical with those found on Liverpool tiles, whilst a fragment of a plate with the same moulded pattern on the rim was recently found on the site of one of the Liverpool potteries.

Before we leave the subject of salt-glaze ware we must review the figures and groups made in that material. They belong to the most genial creations of the Staffordshire potters. First in importance are the groups generally classed as pew-groups, from the fact that the figures composing them are often seated together on a pew or bench. Sometimes they represent a lover and his lass, at others a more elderly couple ogling one another with a broad grin and a sidelong glance (Fig. 165). Occasionally the figures are set in an arbour or under the shade of a tree (Fig. 167). Exactly similar in workmanship are the rare groups representing the Fall, of which a fine example is shown in Fig. 169. These groups are often enlivened by the clever use of dark brown clay for rendering details of the features, hair, and dress; small stamps are also sometimes used for patterns. The two salt-glaze jugs (Fig. 166) modelled in the shape of owls, belong to the same category. On these also brown slip has been added with good effect.

Such figures and groups as these, each a separate work shaped in the clay by the hands of the modeller, are for that reason more interesting than the second class of salt-glaze figures, made with the help of moulds and reproduced manifold in the same manner as the moulded table-wares. To this class belong the little figures of Chinese divinities, exactly reproduced, sometimes with the greatest precision and delicacy, from originals in Fuchien white porcelain, the so-called *blanc de Chine*. More attractive are the figures and busts in contemporary costume, such as the rare busts

in the Schreiber Collection at South Kensington of the Empress Maria Theresa and her consort Francis I, and the group of lovers under an overarching bush shown in Fig. 167. In such pieces as these also small details, especially the eyes, are often added in brown slip, whilst accessories such as the bush in this group are built up by hand when the various parts are assembled from the moulds in which they are severally shaped. In small figures of cats and other animals we sometimes find white clay used for moulding blended with dark clay in imitation of a streaked stone, in other words " agate ware " (to which we shall presently revert), fired to the hardness of stoneware and glazed with salt. The rabbit illustrated in Fig. 168 shows how satisfactory a result can thus be obtained. The moulded figures are not likely to have been made much before 1750, when figures were beginning to be produced in porcelain at Chelsea and Bow. In some, such as the actor and actress in Polish costume in the Schreiber Collection, we have deliberate imitations of porcelain down to the painting in bright enamel colours ; this particular pair of figures can be traced to a Meissen origin—they are indeed a creation of the famous Kändler, *quantum mutatus ab illo*—but probably, as indeed is shown by the colours chosen for painting them, through the medium of the Bow copies first made about 1750. Some of the freely modelled groups seem by their costume to belong to a slightly earlier date.

We turn now to the new types of lead-glazed ware introduced in Staffordshire during the first half of the 18th century. In these the traditions of English mediæval pottery as handed down through the slipware of Stuart times were carried on, although greatly modified to suit the needs of entirely new types of article. For the rougher uses of country buyers the old heavily-built crockery continued to be made, as we have seen, though in steadily diminishing quantity as handier and neater types of ware were introduced ; the combed or slip-decorated baking-dishes, platters, posset-pots, and tygs were made concurrently with the new tea-table ware, at last to be abandoned by the Staffordshire potters and left to linger on as the staple output of small potworks in out-of-the-way corners of the land.

The first of the new wares to be considered is the red pottery, similar in body to the Elers ware, associated with the name of the elder Astbury, but undoubtedly made by other potters in the district as well. The decoration, like that of Elers ware, is stamped on applied pads of clay, but these are generally white ; the ornaments in earlier pieces of the class are small lace-like scrolls such as we find on Elers ware and the earliest

salt-glaze. Later, small heraldic motives appear; attempts are even made at pictorial representation, as in the cleverly contrived diagram of the sea-fight at Portobello in 1739, on a bowl in the British Museum. To the use of red and white clays in combination in figures we shall return on a later page. We must here notice, as akin to the Astbury class, the moulded wares made in lead-glazed red clay such as the shapely teapot with symbolized landscapes shown in Fig. 175. A rare offshoot of the type is the teapot shown in Fig. 12; the spots of enamel colour in the flower-painting play with charming effect against the solid, unifying red of the body. From the manner and style of decoration we should assign this piece to the middle of the century.

Of greater interest from an æsthetic point of view are the teapots with freely applied relief ornament shaped partly by pressing in separate moulds and partly by hand and then stuck on the surface. The many different kinds of coloured clay were used for this method in endless variety. In an early example, the cream-jug in Fig. 171, we find stamped ornament in rich brown on a buff body. In Fig. 173 we meet with a scheme of decoration which long remained popular with the Staffordshire potters. The handle and spout were moulded in the form of a short length of woody stem—the so-called "crabstock"—and from the former, stalks and tendrils with leaves and bunches of grapes were made to branch and encompass the body. The leaves and grapes were moulded, the stalks fashioned by rubbing out between the palms of the hands and then twisting into the required curve thin rolls of clay; these ornaments were then applied, usually with great deftness, to the body of the vessel. The process was called "vineing," as we learn from two entries, quoted by Llewellynn Jewitt,[1] from the accounts of the famous potter Thomas Whieldon of Little Fenton, the partner of Josiah Wedgwood in the early years of the latter's career. The entries, relating to payments to employees under the year 1749, read as follows:—

Feb. 14.	Earnest for vineing	15s. od.
Feb. 20.	For handleing and vineing cast ware	7s. od.

"Vineing" has been taken by Jewitt and others to mean "veining," but undoubtedly refers to the vine-stem decoration which would be applied by the same workman who stuck on the handle and spout (in Staffordshire parlance "stouked" the teapots). Rarely, as in a teapot of wash-leather

[1] *The Wedgwoods*, pp. 113 and 114. The notebook containing these accounts is now in the Hanley Museum.

yellow in the Hanley Museum, body and reliefs were of a single colour; generally the reliefs as well as the handle and spout were cream-coloured, the body being of a darker clay. For the body we find almost every shade of brown from a deep mahogany and treacle-colour (as in the teapot in Fig. 173) to the colour of coffee with a greater or less admixture of cream, and so to buff and fawn. The effect of this vine decoration, with colour obtained only from clays without any stained glaze or pigment, is thoroughly satisfactory, from both the plastic and the chromatic point of view; these teapots are the worthy offspring, adapted to a new use, of the slipwares of the Toft school. Very soon new characteristics began to develop, as the evolution proceeded. Silver began to be used for the making of teapots as of other table wares, to appear, of course, chiefly in the households of the well-to-do; for those unable to afford such luxuries earthenware continued to be their usual material. The temptation soon became too strong with the potters to imitate in their wares the articles of costlier stuff prescribed by fashion. We see traces of this already in the legs and bird-shaped knob of the teapot, coffee-coloured with cream-white reliefs, shown in Fig. 170; the fragile knob almost asks to be broken off, as do the lion's mask and paw feet which are not merely unneeded, but even make the pot more likely to be overset. Before this period borrowings from silver were only occasional and spasmodic, and belong to the crossings over from one craft to another which occur now and then all through the history of art; we have seen them in Lambeth and Bristol delft. Greatly aided by the introduction of the casting process, the baneful influence of silver on pottery steadily grew as the 18th century advanced, particularly in salt-glaze ware and in porcelain. In increasing degree the "pot quality," which gave the earlier Staffordshire wares a worthy place amongst the pottery of the world, was lost from sight or neglected.

In the teapots illustrated in Figs. 11 and 172, we note the appearance of a fresh development. A wider range of colour is got by means of under-glaze pigments obtained from various oxides—copper from green, purple from manganese with a mixture of pulverized ironstone for a very dark brownish tone, blue and grey from cobalt, yellow and orange from ochre. From mediæval times onwards we have found the ware stained before glazing with some of these colours, notably green, but their use as a pigment, laid on before the vessels received a powdering or bath of glaze, did not begin in England on lead-glazed ware as distinct from maiolica or delft until the 18th century was well advanced. On the teapot shown in

Fig. 11. TEAPOT, deep buff earthenware, with decorations moulded in white clay and applied in relief, touched with purple and bluish-grey; over all a lead glaze. Staffordshire; middle of 18th century. Height, 4⅝ in. (See page 94.)

In the collection of Mr. J. H. Taylor.

Fig. 12. TEAPOT, lead-glazed red earthenware, painted with Chinese figures and flowers in enamel colours, and with gilt borders and the initials M.E. Staffordshire (Astbury type); middle of 18th century. Height, 4¼ in. (See page 93.)

Harland Collection.

Fig. 172 we find touches of green used to give variety to the reliefs, in which lacework ornament of the kind associated with Elers ware goes with wavy sprays of stylized blossom derived from the prunus of the Chinese *buccaro* and *blanc de Chine*. Sprays in relief thus touched with colour are seen on a jug in the Hanley Museum dated 1757, with initials stated by Solon[1] to be those of Ralph Hammersley, milkman to Whieldon. The teapot in Fig. 174 has a ground of intense brown, due probably to an admixture of manganese in red clay; the grapes are coloured under the glaze with a deep violet-blue and the leaves with dark green, both blending with the ground in a fine strong tone-effect. The tendrils twisted round the stock handle add in appearance and reality to the strength of the attachment to the body. This admirable teapot has been attributed to Joshua Twyford of Shelton, who according to the well-known story shared with Astbury his notoriety for the ruse whereby the secrets of the brothers Elers were discovered.

This decoration in underglaze colours was further developed by Whieldon and his more famous partner Wedgwood on wares whitened by mixing ground flints with the clay body. We find them blended in soft harmony in the clouded wares known as tortoise-shell ware, and used as washes—the rich copper-green in particular—in the various wares made to simulate cauliflowers, pine-apples, and other such vegetable forms. These have been severely condemned by foreign critics such as Dr. Emil Hannover, who writes[2] that in the so-called cauliflower ware a single vegetable motive was repeated with desperate uniformity in all the pieces of a service, whereas the Continental wares made in vegetable forms were much less naturalistic and were merely items in a service of pieces of various shape. "From an artistic point of view this ware is abominable, impossible, in the highest degree contemptible." Something may, however, be pleaded in favour of cauliflower ware and its kin; if for a moment we can forget the derivation of their forms, we must allow them credit for pleasant colour and often a certain shapeliness; they are, moreover, much less naturalistic than the great cabbage and cauliflower tureens made at Strasburg, Brussels, and other Continental *faienceries*. A rare form of Whieldon ware—to give to this colour-glaze group its customary generic name—is represented by the teapot in Fig. 160. The process of decoration, in this case prompted by certain Chinese porcelains, is the same as that of the Nottingham stoneware jugs described on an earlier page; the pot has double walls, the outer being

[1] *Art of the Old English Potter*, p. 201.

[2] *Keramisk Haandbog*, Vol. I, p. 524.

pierced to give the design and then dabbed with touches of underglaze colour.

A word may be said here in passing about the later developments of a pure clay technique which we have already noticed in discussing slipwares —the blending of clays of different colours to form a variegated or veined body, the so-called " agate " ware, in imitation of the markings of certain stones. As we have seen, Ralph Shaw used this kind of body for some of his productions. It was extensively employed by Whieldon and his followers for tea-table wares, usually shaped by pressing into moulds which are often identical in design with those used for salt-glaze. To add further variety to the natural clay colouring, touches of cobalt were often laid on here and there with a brush before the powdered glaze was applied. The results are often pleasing in tone, but the process as an attempt to simulate artificially a natural substance cannot be highly commended. We have chosen as a representative of this type the teapot shown in Fig. 163. It is less confused in its markings than most such pieces ; the shape is good and the cutting of two facets as thumb-rests on the top of the handle is a sensible feature which shows that the potter thought intelligently.

Another development attributed to Whieldon was the use of a brilliant black glaze applied over a red clay body. We find it commonly on pieces with vine reliefs which are often heightened with oil gilding. Imitations of this black-glazed ware were made at Namur in Belgium.[1] At Jackfield in Shropshire also a very similar ware was made from about 1750 onwards by Maurice Thursfield, but with a slightly brownish tone and a less brilliant sheen in the black of the glaze. The Jackfield wares were often decorated with flower and bird painting in size pigments and gold, as on the jug in Fig. 176 made for " James Hall, Brazier," of Oversly Green, near Alcester. The county of Shropshire was a great stronghold of the Jacobite cult, and we find Jackfield wares decorated for the use of the supporters of the Young Pretender. Colonel Parker possesses a punch-bowl and two small beakers (Fig. 177) of this class. The bowl bears the following allusive inscription in gold : " May all true gentlemen have a true steward and may the tenant be ready when the steward comes. God bless P.C. and down with the rump." The beakers are decorated with a figure of Prince Charles Edward Stuart in gold between a rose and a thistle in silver.

We may here mention in passing a group of Staffordshire wares of the end of the 18th century which owe their pleasantness of quality to their colouring. They comprise table wares, specially jugs and teapots, with

[1] Florent Pholien, *La Céramique au Pays de Liège*, Liège, 1906, Plate 6, Fig. 36.

decoration in relief, either shaped in separate moulds and then applied or produced by the casting process. The reliefs are coloured with washes of high-temperature pigment—blue, orange, olive-green, black, and occasionally purple—forming a harmonious blend which is a real enhancement to the decoration. The jug illustrated in Fig. 188 is a good example, the whole effect of which is agreeable in spite of obvious defects such as the imitation of a cord tying together the two parts of the handle. Pieces of this class are generally grouped under the term Pratt ware, because they are sometimes stamped with the name of this potter, who worked at Fenton from about 1780 to about 1820. It is certain, however, that they were made by other potters also, and not only in Staffordshire.

Painting in the usual sense of the word—decoration drawn with a brush in underglaze pigments—became possible to the Staffordshire potters by the invention of a white-bodied ware, the well-known "cream-coloured ware," first made, it is said, about 1725 by Thomas, son of the elder Astbury, at Lane Delph, and by the adoption in Staffordshire of a fluid glaze with lead and flint combined in solution instead of the powdered lead-ore glaze handed down from mediæval times. An early example of the new painted ware is a bowl in the British Museum dated 1743, with Chinese landscapes in reserved panels, in blue and manganese-purple. The market was now being flooded with table-wares of blue-and-white porcelain, made specially in English shapes, imported from China. It became imperative for the Staffordshire potters to compete with this trade, and it is natural that their earliest blue-painted wares should be in a more or less Chinese manner. We find stylized landscapes peopled with grotesque mannikins of would-be Oriental character, and exactly similar designs were adopted for blue-and-white ware at Leeds and elsewhere in Yorkshire. Unfortunately the Staffordshire potters had no such body of tradition behind them in this class of work as the Bristol delft-makers; their work in consequence lacks the lively invention which gives such interest to the wares of their West country rivals. Nor was any new tradition destined to grow up; the invention about 1770 of transfer-printing in underglaze blue provided so easy a substitute that brushwork was bound to fall into decay and another stage in the direction of machine-work and industrialism was reached. Such painting as we find on the more modern Staffordshire wares drew motives from all manner of sources; these could hardly fail to be pleasing at times, but lack the interest of really spontaneous work.

To Josiah Wedgwood more than to any other individual is due the rapid growth of the industry in Staffordshire. The modest cream-coloured and salt-glazed wares which were the staple product in the days when as a young man he entered partnership with Thomas Whieldon could never have ousted from the market the delft wares and porcelain which were then in general demand. The enterprising and inventive genius of Wedgwood guided him ever to fresh technical improvements which have made the standard earthenware of Staffordshire the most serviceable form of pottery ever known. With the establishment in 1769 of his works at Etruria the era of great factories began, involving the spread of mechanical appliances and the highly organized division of labour. Dr. Emil Hannover has criticized Wedgwood[1] for having introduced into a craft which is essentially artistic in its nature the spirit of the factory. He points to one of the countless small innovations introduced by Wedgwood as a means to more rapid and efficient production as significant of this new orientation; instead of painting or scratching his mark or signature on the wares in the time-honoured manner of the old faience potters, the great leader in the commercial development of the Staffordshire potteries set his name on his productions by means of a stamp, a method almost universally followed from that time forward. On the monument by Flaxman put up to his memory in the parish church of Stoke-on-Trent, it is claimed for Wedgwood that he " converted a rude and inconsiderable Manufactory into an elegant Art and an important part of National Commerce." The comment of the Danish author is that some have thought that he did precisely the reverse, converting an art, perhaps rude and inconsiderable, yet always an art, into a manufacture, but that the truth is rather that he did both things in that he created a great manufacture with an indisputably artistic stamp. We shall have more to say of Wedgwood in a later chapter, and need only say here in resumption that it was he who founded the commercial ascendancy of English pottery.

We must now turn back to trace the development of the earthenware statuettes which are everywhere known as Staffordshire figures. We have already noticed a few early examples in hard red ware of the Elers type and in white or variegated salt-glazed stoneware. For their origin we must go back to the man-shaped and beast-shaped vessels of the 14th century, made it would seem in many parts of the country. It is likely that in all times the potters of Staffordshire amused themselves by making rude figures in human and animal forms, but the idea of a regular output

[1] *Keramisk Haandbog*, Vol. I, p. 534.

of pottery statuettes came to them almost certainly from the work of Dwight at Fulham in the second half of the 17th century. The brothers Elers would doubtless be familiar with his productions of this kind, and the unglazed red statuette already mentioned (Fig. 161) exists to show that through them the Staffordshire potters of the early 18th century may have been led to turn their attention to this class of work. Apart from some of the salt-glaze pieces already discussed, the earliest Staffordshire figures are those rudely fashioned by hand in a combination of red and white clay covered with a yellow lead glaze; a dark brown clay and a yellowish-buff clay are often added to these to give greater variety of colouring. The materials and to some extent the technique of these figures (details being applied in much the same manner as the "vines" on teapots) are so similar to those of the table wares attributed to the elder Astbury that the term Astbury figures has become a general label for the class. It has to be remembered, however, that this identification rests only on surmise; though it is likely that Astbury made figures, there is no proof of it. The figures are generally small and often little better than puppets with no pretensions to refinement, but even at their crudest they attract us partly by their sheer artlessness and a definitely humorous quality and partly by the undeniable pleasantness of their warm clay colouring. For their subjects the modellers did not as a rule go beyond those that would naturally be popular in a country district—the gamekeeper, the cobbler, the village fiddler or flute-player, the vagrant piper, the infantryman and mounted trooper (Figs. 178 and 180). Many of the figures seem to be original compositions, or duplications of types invented by the potters themselves. The man riding with his wife on a pillion behind him (Fig. 181) fixes for us in a wholly delightful manner a moment in the observation of its maker; working by rule of thumb with the simplest materials the potter could hardly have bettered this piece of stylization. Occasionally a subject is borrowed from further afield—a Buddhist sage copied from some piece of Chinese porcelain or a *spinario* modelled in the crudest manner and, doubtless indirectly, after an Italian bronze. The troopers on horses with tail cocked, standing on an oblong base with bevelled and fluted edge (Fig. 180), are closely parallel to certain plain white hussars made at Delft. The Dutch figures may have been copied from a Staffordshire original, but both may prove to have been derived from Meissen porcelain.

The pillion group (Fig. 181) shows a fresh development in these figures. Manganese-purple, brilliant copper-green, yellow, and occasionally greyish-blue, sometimes blended with manganese to form violet, are

dabbled on to the figures before glazing, and such figures are attributed with some probability to Whieldon, who was producing his cauliflower and other table wares of exactly similar glaze technique at Fenton about the middle of the century. Now also we begin to find moulds brought into use for the shaping of the figures, and many begin to show pretensions to refinement. The little shepherdess with a lamb, reproduced in Fig. 182, is charming in its soft dappled colouring and in the simple moulded pattern on the back of the dress. The potters used their wits to good purpose in the putting together of the numerous groups under trees and arbours, sometimes apparently representing a scene on the stage. In the animal figures also which now begin to be made, the essentials of form have often been intelligently seized and brought out with a wise restraint in the suppression of details beyond the power of the mould cutters. The bull and dog group in Fig. 183 has been chosen as a good representative of this simplification. It is, however, the clean colouring in the glaze which gives to Whieldon figures their distinctive quality; the master colour amongst them is the strong copper-green, seen with extraordinary brilliance in a plaque with figures crudely but tellingly modelled in high relief representing the Crucifixion, in the collection of Mr. George Bles. This plaque recalls a crucifix of similar ware, of almost brutal simplicity, belonging to Mr. Hamilton Clements. A piece belonging to this period, but in many ways different in technique, is the cat illustrated in Fig. 179. The red clay of which it is made is coated with white slip cut away to show a red patch on the back; sprays of flowers have also been scratched through the slip and a clouding of blue and manganese added before glazing to give variety to the colouring.

Staffordshire figures reached their zenith in technical skill and artistic quality in the pottery of Ralph Wood and his son of the same name, of Burslem, brother and nephew of the block-cutter Aaron Wood. Their skill was shown in their nice appreciation of the limitations of their material and in the fine judgment with which they made the most of the harmonies to be won from the available range of translucent glaze colours. Rich copper-green and the soft brownish manganese-purple play the leading rôle, whilst orange-yellow or straw-colour, a pure bright blue and mouse-grey are added in varied combinations in a perfectly restful blend. In preparing the models from which the moulds for the figures were taken a keen watch was kept on the limitations of earthenware; forms were simplified, strong projections avoided and due regard paid to the play of light and colour in the glaze on the easily undulating surfaces. The

result is a series of plastic works in glazed pottery such as have not often been equalled.

The work of the Woods is so well known and has been the subject of so much literature in recent years that there is no need to describe it here in detail. Whilst it is deserving of all praise for its fine technical and æsthetic qualities, we must beware of extravagant claims that cannot be upheld. It has sometimes been claimed that the Wood figures are essentially English in character. This is only true to a very limited extent. Some of their productions may almost be called Hogarth "in the round," so much are they imbued with English humour of the 18th century. We feel this especially of the Toby jugs with their endless small variations in detail and in other English subjects such as the celebrated "Vicar and Moses." Most of these were adaptations—and very clever ones—of contemporary engravings. The Toby jugs (Fig. 185), which though made for a useful purpose belong essentially to the same class as the ornamental figures, do not owe their name, as has often been stated, to the Uncle Toby of Laurence Sterne. As Mr. Richard Aldington has pointed out,[1] they relate to Toby Philpot, the subject of a song called "The Brown Jug," a skilful adaptation from the Latin of the humanist physician Geronimo Amalteo (1507–1574), written by the Rev. Francis Fawkes and published in 1761. It was probably an engraving,[2] with these verses inscribed beneath, which the potters originally used for their composition. The majority of the Wood figures are not English at all in subject or inspiration. They were strongly influenced by Continental originals, particularly the figures in the so-called *terre de Lorraine* made from models by Paul Louis Cyfflé at Lunéville. One of these is the charming little boy chimney-sweep. The figure sometimes seen inscribed with the title "Spanish shepherd" (Fig. 13)[3] is also probably derived from a foreign source; its companion, a "Gasconian" playing a hurdygurdy, is borrowed from a French model by Bernard Palissy or one of his followers.[4] We may note incidentally that in glaze technique the Wood figures are identical with Palissy ware, which they often closely resemble in colouring. Analogies with Continental figures are to be found also in many of the animals (Fig. 184), which with their graceful

[1] *The Times* (Literary Supplement), March 8th, 1923.

[2] Reproduced by Capt. R. K. Price, *Astbury, Whieldon and Ralph Wood Figures*, Plate facing p. 85.

[3] As in C. Earle, *The Earle Collection of Early Staffordshire Pottery*, No. 160, p. 86.

[4] Figured by M. Sauzay and H. Delange, *Monographie de l'Œuvre de Bernard Palissy*. Paris, 1862, Pl. 91.

lines show to the fullest advantage the soft quiet colouring of the glaze. Other models of this foreign class are the rare woman at a spring (Fig. 186) and the boy and girl haymakers, of which latter we have in Fig. 187 versions in plain white, without any colouring in the glaze. A rarer monochrome is seen in the boy with a lamb (Fig. 189), which is entirely covered with a rich green glaze. In this model particularly we may note the admirable flat treatment of the figure, entirely suited for reproduction in earthenware. Amongst the few figures of classical subjects that of Apollo with a lyre is to be noted for the rebus mark of the Woods, a small group of trees, incised in the model on one side of the base. They are all obviously reflections of the antique. Diana is the *Diane Chasseresse* of the Louvre ; Jupiter and Neptune recall the models of Dwight, but with a vast difference in feeling, and may perhaps be traced to common originals.

Mr. Frank Falkner made a discovery of great significance which goes far to explain the preponderance of foreign models amongst the output of the Woods.[1] He found that the younger Ralph Wood shared a tenement at Burslem, as tenant of Thomas and John Wedgwood, with John Voyez, the French modeller at one time employed by Josiah Wedgwood. A well-known jug with figures in relief, dated 1788, and repeated in a great number of variations, bears the signature of Voyez, as does also a medallion with a relief of the Judgment of Paris. The treatment of the figures upon these works is so similar to that of the statuettes bearing the impressed mark of Ralph Wood or his son (or the stamped mould-numbers of a series to which such marked statuettes belong) that there is little room for doubt that the Woods owe their fame, as far as modelling was concerned, to this French immigrant. Again, the application of translucent coloured glazes to figures was no Staffordshire innovation. As we have seen, we find it more than a century earlier in France, on the statuettes made by Bernard Palissy, identical as regards glaze with his celebrated rustic dishes. We must demur here to the misleading phrase " translucent figures " which has been used of late to describe this class. The earthenware itself is, of course, opaque, the glaze only being translucent. This type of colouring was given up by the younger Ralph Wood in his later productions (he died in 1797) in favour of enamel colours laid over the glaze, a sign of the growing pressure of competition with porcelain of which we shall have more to say on a later page. On his work and on that of his nephew Enoch Wood, who conducted a flourishing manufacture until nearly the

[1] F. Falkner, *The Wood Family of Burslem*, 1912, pp. 7, 10 ; R. K. Price, *Astbury, Whieldon and Ralph Wood Figures and Toby Jugs*, 1922, p. xx of Introduction by F. Falkner.

middle of the 19th century, the colouring is generally restrained and applied with good taste. The same cannot be said of many of the host of contemporary Staffordshire potters who helped to meet the great demand for cheap pottery figures. Their work is ugly if not pretentious, and lacks the pleasant ceramic qualities of the figures of the good period. Some, however, of the better portrait busts of the end of the 18th and beginning of the 19th century show æsthetic judgment in the selection of the essential ; those made by Enoch Wood, such as the Wesley, Whitfield, George III, and Alexander I of Russia, are most worthy of remark.

About the beginning of the reign of Queen Victoria a class of figures were made which now and then achieved success. They are usually some 15 in. in height and painted only in places with broad washes, especially of bright blue, and a few deft strokes of colour. That their makers catered for an unexacting public is shown by the fact that a figure of Benjamin Franklin which we have seen was allowed to pass into the world inscribed with the title " Washington." Such a lapse, however, does not affect their merit as works of craftsmanship. We have chosen for illustration a dancing sailor (Fig. 207) which we find quite admirable in its breadth and freedom of modelling and in the restrained application of colour. We feel that this lively piece of work puts altogether in the shade the more costly figures in porcelain which were being made about the same time at Derby, the Rockingham works, and elsewhere.

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CHAPTER VII
MINOR INDUSTRIAL POTTERIES LEEDS AND LIVERPOOL

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The enormous growth of the pottery industry in Staffordshire aroused the competitive instincts of the craft in all parts of the country. Small local potteries, hitherto content to supply the modest needs of their neighbourhood, became ambitious to supply world markets also. The final result was to be deplorable, but here and there the competition was directed towards workmanship and quality, and produced results equal, and in a few respects superior, to the parent productions of Wedgwood and his imitators. In particular we must mention the potteries of Leeds and Liverpool.

It has been suggested that Potternewton, the name of a suburb of Leeds, indicates the former site of a Roman pottery. This is not unlikely, and the existence of extensive beds of clay in the district makes it probable that pottery was made here at various times. When coal fuel became of moment to the industry, a natural advantage of still another kind was to be found on the spot. But the historical details are very meagre, and Messrs. Kidson, who carried out thorough researches into local records before writing their monograph on the subject, were not able to find any positive evidence dating before 1774. At that date a firm known as Humble, Green and Company was well established, and it would be safe to assume that the Leeds Pottery began as such some time in the 'sixties. Some time in the 'seventies the firm became Humble, Hartley, Green and Company, through the accession to it of William Hartley; in 1781 we know definitely from a notice published in the *Leeds Intelligencer* that the title of the firm became " Hartley, Green and Company," Richard Humble then retiring from the business, and it continued as such until Hartley's death in 1820, after which it suffered many mutations and a continual decline in fortunes.

William Hartley seems definitely to have set his cap at Wedgwood, and not only commercially, but even technically he met with a good deal of success. He built up a large export trade with Russia, Germany, Holland, France, and Spain, and enjoyed fortune and favour in his own country. He died in the second decade of the 19th century, and after his death the business rapidly deteriorated. The firm passed through several hands during the succeeding fifty years, but virtually ceased to exist in 1878. But an intermittent production of pottery has been carried on up to the

present day ; a little caution is therefore needed in dealing with the modern wares, which are made of clay mixed according to the old recipes and often cast and cut with the moulds and instruments of the old firm. But the modern productions appear to be invariably marked LEEDS POTTERY in a type easily distinguished by the eye. The marks used in the early period were impressed in loosely set type, and the result is a perceptible irregularity. The modern mark, however, is impressed with a perfectly even block of type. There is also a difference in the actual lettering, the early lettering being slightly archaic to modern eyes. And though the old recipes are used by the modern maker, there is a chalkiness or greyness in the material that can soon be distinguished, for the quality of the original Leeds ware, especially that produced in the best period, say from 1780–90, is of a beautiful ivory-like surface, soft in colour, but hard and glassy in texture. Jewitt says that this fine glaze was produced from arsenic, a method so injurious to the workmen that it completely destroyed their health in four or five years, and was on that account discontinued.

The Leeds pottery published from time to time illustrated pattern books in several languages. The earliest edition in English was published in 1783, and reprinted in 1785, 1786 ; a second edition was published in 1794 and continued to be issued for twenty years or more. From these pattern books we may gain a very concise idea of the varieties of useful wares manufactured in Leeds. The illustrations are, of course, in outline only, and we can only conjecture from existing specimens the character of the decorations advertised on the title page of the pattern books—" the same enamel'd, printed or ornamented with gold to any pattern ; also with coats of arms, cyphers, landscapes, etc. etc." There are, however, in the City of Leeds Public Reference Library seven manuscript drawing books, presented to the Library by Mr. H. C. Embleton, from which certain designs may be identified. But many of the designs are undoubtedly copied from Staffordshire and French earthenware, so the existence of a design in these drawing books is no infallible proof of Leeds origin. They are, besides, rather late in date, probably belonging to the first decade of the 19th century (one is dated 1806).

The various marks of the Leeds pottery are well known. The only one we have not hitherto seen recorded is an impressed lion rampant, to be found on each piece of a tureen with cover and stand to be seen in the Leeds Art Gallery.

The wares produced were of a great variety. The bulk of them, we may

safely assume, were of a strictly utilitarian order, but nevertheless, thanks to their fine workmanship, their warm colouring and good glaze possess a distinctive charm. The chestnut bowl and cover shown in Fig. 191 is a beautiful example from a cream ware service. The pierced ornament is executed with a care and delicacy never equalled by any other pottery. This method of decoration as practised at Leeds speaks much for the skill of the workmen, as the perforations are each done separately by means of hand punches, but with such care that there is rarely any irregularity in the pattern. In some cases these pierced designs are inappropriate, as adding to the brittleness of the articles; where they perform a function, as in the chestnut bowls, strawberry dishes, fish-slices, and the stands for spirit-lamps made to support tea-kettles, we can admire their delicacy without reserve. The centre-piece illustrated in Fig. 192 is a more ambitious effort, but equally successful; if you must have centre-pieces in pottery, you could not wish for an example more "elegant" (to use Jewitt's favourite word) than this. It is surmounted by a figure of Venus Anadyomene, and similar figures are a frequent embellishment on the productions of this pottery. Another example is seen on the interesting cruet-stand shown in Fig. 193.

Figures of a high order of merit were made at Leeds to an extent not always realized, and we have therefore thought it well to illustrate them on a scale somewhat disproportionate to the general scheme of this book. The lady shown in Fig. 196 is marked LEEDS POTTERY and is a typical example, carrying with it the shepherdess in Fig. 195, and the sportsman and his companion in Fig. 197. Like their Staffordshire prototypes, these figures are doubtless reproductions of foreign models. Their special merit is in the restraint of their colouring; the sprigged muslin effect of the patterns on the ladies' dresses is very pleasing, and the emphasis of the dark hats and shoes gives a well-placed contrast. It is interesting to note that the sportsman's companion and the lady in Fig. 196 are variations of the same model.

That Leeds figures can stand on their merits as modelling may be seen in the plain cream ware figures shown in Fig. 194. But perhaps the most extraordinarily successful examples of the modelling of this factory are the rabbit candle-holders shown in Fig. 194. These are not marked, but the cream ware body is of the finest quality and unmistakably Leeds. The bases are mottled in imitation of Whieldon's tortoise-shell, and the sockets are striped with copper-green in a manner frequently met with in Leeds ware. The modelling of the rabbits is done with a real feeling for the

significant details of the subject, and is stylized in a manner appropriate to the material.

That the Leeds factory decorated their own productions is proved by the title-page of the pattern book already quoted; but it is also certain that considerable quantities were exported "in the white" and decorated abroad. Obvious examples are the plates somewhat crudely painted in Holland with scriptural subjects in red and black, some of which may be seen in the Victoria and Albert Museum. A good deal of Leeds ware is decorated in these colours—very appropriate for the cream background—and undoubtedly some of this decoration was done at the factory. Similar treatment occurs in more varied colouring, as on the teapot shown in Fig. 199, a specimen from the hand of a painter whose work may fairly often be recognized.

A piece almost certainly decorated outside the factory is the jug shown in Fig. 198. It is painted in a bold and effective manner in enamel colours. The typical twisted handles of Leeds ware are seen on this piece, as also on the teapot just mentioned, but this feature was commonly used in Staffordshire also, and is no decisive proof of Leeds origin. Generally speaking, however, the flower spray attachments used with these handles are more finely modelled in the case of Leeds ware. Several other types of ware were produced at Leeds, including imitations of Wedgwood's black basaltes ware; earthenware mottled with "granite" colours; earthenware with trailed and combed washes of clay under the glaze; silver, copper, and purple lustre ware; earthenware imitations of the so-called "Batavian" class of Chinese porcelain (panels and cartouches of floral ornament in reserve against a chocolate-brown background); and various types of blue printed ware. But none of these types attain the distinction of the cream ware; they belong, indeed, largely to the decadence of the factory.

John Green of the Leeds Pottery also founded in 1790 a branch pottery near Mexborough in South Yorkshire known as the Don Pottery. From 1787 to 1806 some of the partners of the Leeds firm also had interests in the pottery at Swinton in the same district. At both places in all probability earthenware was produced indistinguishable from the Leeds wares proper. We know from the drawing books referred to above that the same patterns or models were used at Leeds and at Swinton.

Potteries also existed at Castleford (founded 1790) and at Ferrybridge (founded 1792). No doubt many of their productions were modelled on the Leeds successes. At Ferrybridge Wedgwood's jasper ware was

imitated, and at Castleford a semi-translucent cream-coloured stoneware was made, often outlined in bright blue, and generally taking the form of oblong or squarish teapots.

We have already met with Liverpool as one of the places in which delft ware was produced. As early as the 17th century there were potteries in the city, and no doubt those of the 18th century developed from older foundations. By 1750 there were several kilns in activity, the best known being those of Alderman Thomas Shaw and of John Sadler. During the following half-century Liverpool became a serious rival to Staffordshire and Leeds. In 1796 the Herculaneum Pottery was established by Messrs. Worthington, Humble and Holland, and worked by a colony of potters from Staffordshire. Many kinds of wares were produced by these various potteries, and in particular cream ware in the style of Etruria and Leeds. It is to the process of transfer-printing, already noticed in use on salt-glaze and delft wares, that Liverpool owes its exceptional position amongst English potteries. The process is said to have been discovered by John Sadler about 1750.[1] Sadler took Guy Green into partnership and their business developed to such an extent that they were soon importing suitable wares from Staffordshire and Leeds to be decorated with their prints. Some clever engravers were employed on the copper plates, and though the designs are almost invariably borrowed from contemporary illustrated books and engravings, they were copied with skill and selected for their appropriateness.

The use of transfer-prints is usually bemoaned as one of the " improvements " that involved the decay of the potter's art—at any rate, from the decorative point of view. Undoubtedly it was a contributory cause ; one engraver could take the place of scores of hand painters. But on the cream wares then so popular the engraved ornament found a very suitable ground, and suitably selected and suitably placed within the space at the decorator's disposal, it quite justifies itself. The engraving of Phœbus on the jug shown in Fig. 200 fits naturally on to the convex body of the jug and the design itself moves rhythmically with the shape.

Very characteristic of the Liverpool factories are the large punch-bowls of which we have already mentioned several specimens in delft ware. The specimen illustrated in Fig. 201 is an example in cream-coloured ware. The ship in the middle is probably an original composition, done to order for a

[1] It is possible, however, that the process was in use as early as this in the Battersea enamel works. It is met with also on porcelain which we believe to have been made about 1750 at Lowdin's China House at Bristol.

foreign skipper; the sprig repeated round the sides of the bowl shows with what good effect such small transfers can be used. There was a large production at Liverpool of wares with printed decoration designed specially for the American market.

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CHAPTER VIII
THE INFLUENCE OF PORCELAIN

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A book on pottery should, strictly speaking, include porcelain within its scope. Porcelain was in its origin as much a product of clay and the potter's wheel as earthenware or stoneware, and is capable of the same plastic treatment. It tended, however, to bring into pottery the character of glass rather than of clay. Translucency was won at the cost of brittleness; toughness of body and sturdiness of shape were sacrificed to attain elegance and refinement. With few exceptions, moreover, the wares made in the English porcelain factories are of such a composite character that they are far removed from their kindred of humbler rank. The most typically English variety of porcelain—invented at Bow, adopted at Chelsea and later at Derby, and finally modified in Staffordshire so as to become the standard English porcelain body of the present day—contains as its distinctive ingredients a substance, calcined bone-ash, which is not even of mineral origin. We have, therefore, followed the usual practice which makes a distinction between pottery and porcelain, and confined ourselves to the wares which proclaim more clearly their earthy derivation.

The introduction of the manufacture of porcelain in Europe was bound to have a great effect upon the other kinds of pottery. Competition with Chinese porcelain left its mark, as we have seen, at first indirectly and afterwards directly upon the craft in England by the introduction and the later developments of maiolica or delft ware. It was not, however, till nearly the middle of the 18th century that the technique which became so peculiarly characteristic of European porcelain, that of painting in bright enamel colours fired over the glaze in a muffle kiln, first began to make itself felt in English earthenware. The first traces of it are seen, as we have already shown, before the earliest English porcelain factories were founded. The Dutch enamel painting on salt-glaze ware owed its inspiration to Meissen. It was only about 1755, when the Bow, Chelsea, and Derby factories were well established and William Littler had begun to make porcelain in Staffordshire itself at Longton Hall, that enamel-painting began to find much favour for the decoration of earthenware. The enamelled salt-glaze wares made in quantity during the sixth and seventh decades of the century are generally very different from porcelain in the handling of the decoration, and can only be called entire failures when by exception they attempt in their crude manner literally to ape the formulas set in the porcelain factories.

Of these salt-glaze wares, however, we have already spoken. We have seen also how the models originated by the porcelain-makers tended to disturb the development of the Staffordshire earthenware figures, so that at last no small proportion of them are only cheap and clumsy copies of models in the more costly material. It was, however, in other directions that porcelain reacted most unfortunately on Staffordshire earthenware. First, there was the growing insistence on a white body, made possible by the admixture of ground flints introduced by Astbury or Heath, which drove altogether out of the better markets the genial clay-coloured wares of old. Secondly, we find the demand for thinner walls and truer finish gained by the use of the lathe ; the sturdy build and dimpled surface of the slipwares were no longer tolerated. Lastly, we have the adoption of enamel painting, or its cheaper substitute transfer-printing, as a means of decoration to the exclusion of the manifold clay or glaze decorations of former times. The result was a great impoverishment of quality. The Staffordshire potters never had the chance to attain the skill in handling the brush, exhibited for instance by the Bristol delft wares, which can be won only by the stern and exacting discipline of painting on the biscuit or on the unfired enamel. They took to painting at the moment when the fashion for porcelain imposed the greater gaiety of colour obtainable by the use of overglaze enamel pigments. Wherever this change of technique took place, pottery-painting fell from a dignified art to a finicking process calling for little intelligence or manual dexterity. The result is that the patterns of the painted earthenwares of the end of the 18th century and later are often pleasant enough in the sobriety dictated by the neo-classical mode, but never rise above the level of prettiness. They lack the lively vitality and the arresting strength of line by which the crudest slipwares and delft hold our attention if they do not win our admiration. The introduction of porcelain manufacture was therefore one of several causes which united to lower and almost to destroy the æsthetic value of English pottery.

CHAPTER IX
THE NEO-CLASSICAL AGE

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Josiah Wedgwood is indisputably the outstanding figure in the history of English pottery, and if his name is always associated with the introduction of classical models, that is only an accident of time. Even if there had been no such movement as the classical revival, there can be little doubt that his personality would have asserted itself in other ways, and his influence on future developments would have been not a whit less powerful. It is indeed in technique and in industrial method that we can now trace that influence much more than in the establishment of a certain outward fashion of artistic expression. Wedgwood had a great gift for organization and co-ordination; moreover, he knew his man and was able to select and bring within the discipline of his system just those individuals who were most likely to be useful in furthering his plans of development. His life has been so many times recorded and his productions, already classified with characteristically systematic method in the catalogues he himself issued, are so well known that it would be superfluous to go over the ground once more in these pages. We shall content outselves with a few critical observations on his work from an æsthetic point of view.

A mind of Wedgwood's enquiring and enterprising stamp was bound to seize on, and to take advantage of, every discovery and every new orientation of study that happened to fall in his time. The great discovery was the wider revelation of ancient life which came with the opening of tombs in Italy and the publication of the finds at Herculaneum and elsewhere. Wedgwood was introduced, as early as 1767,[1] to the *Recueil d'Antiquités Egyptiennes, Etrusques, Grecques, Romaines et Gauloises* by the Comte de Caylus, and immediately saw the immense use he could make of the reproductions therein. He enlisted the help of Thomas Bentley, who became his partner, in gathering together material that might be useful for their work. "There is every reason to infer," says Miss Meteyard, "that both Bentley and his friend were well acquainted with the works of La Chausse, Laurent, Beger, Montfaucon, Dempster, Gori, and Winckelmann, as well as those of Count de Caylus."[2] Wedgwood was the pioneer of the neo-classical fashion in pottery. The English porcelain factories did not begin to be influenced until after the amalgamation of Chelsea and Derby in 1770, whilst at Sèvres, although the Louis XVI style affected forms and decoration to some extent, there was not thoroughgoing

[1] Meteyard, *Life of Josiah Wedgwood*, 1865, Vol. I, p. 480.

[2] *Ibid.*, Vol. II, p. 69, note.

imitation of antique models before the time of Napoleon. The German factories also came after Wedgwood in the adoption of the new mode. Nor in the course of the movement did any other makers of pottery impose upon themselves such rigid restraints.

The productions of Wedgwood may be divided on two different bases, each resulting in two main groups. The dividing line between the groups does not fall at the same point in the two classifications. The first division is by destination, into useful wares and purely ornamental wares, the second by material, into earthenware and fine stoneware. The useful wares may be in either material; the ornamental wares fall with few exceptions into the second group.

In his useful wares Wedgwood was the first potter to think out forms which should be thoroughly well suited to their purpose, and at the same time capable of duplication with precision in unlimited quantities for distribution on the vast scale now imposed by the great extension of trade which he helped so much to foster. A first step towards the realization of these aims was a carefully thought-out system of division of labour, which he set on foot in the first factory occupied by him as an independent proprietor, the small Ivy House Works at Burslem leased by him in 1759. The shapes of the articles were strongly influenced by classical forms, but their material still retained something of the true clay quality which gives such charm to all the earlier Staffordshire wares. Wedgwood resisted the temptation to which the potters of less independence yielded to compete with porcelain by ineffective imitation. Of few if any of his wares can it be said they are merely an echo in another body of porcelain. His finely-prepared cream-coloured earthenware retains the quality of earthenware, and in the painted decorations designed for him partly under classical inspiration by Flaxman and others there is no similarity in pattern or colour to the current decorations of porcelain. The soberly-coloured borders and other slight patterns, though sometimes a little dry and bloodless, are yet almost always faultless in their suitability to the shapes and material to which they are applied. The shapes again are, as a rule, thoroughly practical, and many, such as the round-bellied jug with short wide neck and curved lip, good for pouring and easy to keep clean, have remained standard shapes to the present day. Lids fit well, spouts do their work without spilling, bases give safety from overturning; everywhere there is efficiency and economy of means. It was inevitable that the air of generous freedom which is the mark of the Staffordshire wares of an earlier age should disappear before the discipline of a highly-organized

factory system, but the change was necessary if pottery was to serve the daily needs of a higher standard of living.

The lead-glazed cream-coloured body which Wedgwood improved to such good purpose for practical use was employed by him less successfully for vases and other ornamental articles. His agate, granite, and other wares composed of variegated clays often give so much the sensation of a natural stone that their origin in a mingling of soft clays is apt to be forgotten ; their severity of outline is in contrast with the warm-blooded homeliness of the agate wares of his predecessors. The set of flower-vases illustrated in Fig. 202 are a somewhat unusual variation of the lead-glazed wares made by Wedgwood, the effect being obtained by cutting through a coating of dark brown clay laid over the white body. The faultless precision with which this decoration is carried out betokens a factory in which efficiency was the watchword.

These ornamental vases made by Wedgwood in cream-coloured and other wares mark the beginning of a dualism which has continued ever since in pottery as in some other forms of craftsmanship. Before the time of Wedgwood we may almost say that there was no such thing as " ornamental " pottery in England. Potters occasionally made show pieces, it is true, as a pastime or to prove their skill, and the large dishes in slipware and delft generally had their foot-rim strongly flanged or drilled with two small holes for a string, so that they could be hung up as decoration when not in use. Many of them indeed were certainly made with this purpose chiefly in view, as is shown by the vertical axis in the design, but their shape is always that of a dish for use. Apart from figures, pottery for a solely ornamental purpose was never in the earlier times an article of trade. The ornamental vase was introduced into England with the manufacture of porcelain, and Wedgwood was the first to adopt it as a regular article of production in earthenware.

The second of the two kinds of material of which we have spoken as providing one means of classifying the productions of Wedgwood was invented by him, by means of indefatigable experiment, expressly for ornamental purposes. We refer to his fine unglazed stoneware, including the numerous varieties to which he gave the names of jasper, of several colours, cane-colour, black basaltes, and rosso antico ware. It is only by exception that we find these wares decorated with painting, either of small wreaths or other borders in enamel colours, certainly not without charm, or of tedious copies of Greek vase-paintings, themselves as a rule not of the best period. In the great majority of cases Wedgwood's stonewares

are decorated in relief, either by shaping the vase in a mould, or more often by the application to a vase thrown on the wheel and then carefully finished by turning on a lathe, of reliefs shaped in separate moulds. This process of decoration by means of applied moulded reliefs was not unknown in the Middle Ages—we have seen that rudely-fashioned masks were occasionally used for this purpose. The method was, however, not adopted to any extent in England until Dwight and the brothers Elers, under the inspiration of German stoneware, established it as a regular practice towards the end of the 17th century. Astbury, Twyford, and others continued it in a tentative way in Staffordshire, but Wedgwood saw the great possibilities in this direction opened by the greater refinement in body of his new stonewares, and relief decoration, particularly in white on a blue, green, or lilac-coloured jasper body, came to be regarded as the characteristic *par excellence* of " Wedgwood ware."

From the point of view of the potter it was a misfortune for Wedgwood that the pottery from which he chiefly drew his inspiration for his innovations—whatever virtues it may possess in exquisite beauty of draughtsmanship and gracefulness of shape—was not good pottery. In ceramic qualities, Greek vases of the " best " period stand far behind the ancient wares of Egypt, Persia, and the Far East, and are inferior even to the unpretentious pottery made far and wide by aborigines in the provinces of the Roman Empire. Their shapes are copied from, or intended to emulate metalwork; nor do they depend for decoration on the plastic possibilities of clay. All is left to the brush—never, it is true, more skilfully wielded by ceramic painters than by the best artists of Athens—to the enormous advantage of our studies of ancient Greek life and literature, but with great loss to the value of Greek vases as pottery. Nor was it by vases alone that the eager mind of Wedgwood was stimulated; he was no less interested in the statues, altars, sarcophagi, and reliefs in sculptured stone that the spade of the excavator and the burin of the engraver were bringing for the first time to the knowledge of the world at large.

It is to these circumstances that we owe the fact that in his ornamental stonewares Wedgwood drifted altogether away from the conception of pottery as a branch of plastic art. In actual appearance his jasper and other stonewares speak far more of the art of the sculptor and the gem-cutter than of that of the potter. It was his pride that their body was actually so hard that it could receive a polish on the lapidary's wheel. It is therefore unfair to judge them too rigidly by the canons applied to pottery in general. For this reason also we find that these wares are most

satisfactory—often indeed entirely satisfactory—when used not for vessels or utensils at all, but for the mantelpiece slabs and the countless cameo and intaglio medallions which were so important a part of the product of his industry. The panel in green and white jasper shown in Fig. 204 is unsurpassed in its kind for refined craftsmanship ; it was modelled about 1787 by Pacetti, an Italian sculptor employed by Wedgwood at Rome, after one of the reliefs on the Roman sarcophagus in which the Portland vase was found. Even more admirable are the medallions with portrait busts, especially those of Wedgwood's contemporaries, of which we give a selection in Fig. 206. The medallions portraying celebrities of the ancient world are, as a rule, tedious and uninspired, but the " illustrious moderns," as Wedgwood entitled them in his catalogues, from models by Flaxman, Hackwood, Tassie, and other artists of ability, are often full of vitality and served as a very handy method of distributing the likenesses of persons of interest.

Wedgwood's vases are best seen in suitable surroundings ; in an apartment designed by the brothers Adam they fall into place as no other kind of decorative pottery could. The table wares made in jasper and other stoneware bodies are less satisfactory, although, as we may see from the lilac jasper teapot shown in Fig. 205, they always display the exquisite finish of workmanship which was the mark of everything that was passed out from Etruria into the hands of commerce. Their relief decoration was an obvious disadvantage in articles which were to undergo oft-repeated cleaning. The same disadvantages are, of course, seen in the many imitations of jasper ware made by Neale, Palmer, Turner, Adams, and other minor competitors with the great Josiah. As an example of their work, showing alike its merits in good shape and careful workmanship and its defects in decoration unsuitable in articles for table use, we have chosen a cream-jug made by John Turner at Lane End (Fig. 203). Its form is decidedly agreeable ; its material is the blue ware of slightly colder tone in which Turner equalled if he did not surpass the blue jasper of Wedgwood.

English potters in general and Wedgwood in particular have been the object of rather severe criticism by the Danish ceramic historian, Dr. Hannover, to whom we have already referred. He draws a contrast between the sober, business-like methods instituted by Wedgwood and the light-hearted, exuberant art of the vagabond and often disorderly " arcanists " of the Continental *faienceries*, greatly to the disadvantage of the former. Again and again he points out how the " cold classical wares of the

strong-charactered, highly cultured, severely disciplined English stay-at-home" put an end to the genial art of his rivals abroad. Italian maiolica, French faience, Delft ware, Rhenish stoneware also, all went under before the triumphal progress of the industrialized pottery of England. Nor was it only the old earthenwares that thus met their fate. "The development through more than a thousand years of *all* the ceramic arts, porcelain not excepted, was brought to a standstill by the great English industry."

Such is the summing-up of a Continental critic whose knowledge and appreciation of the pottery of all ages has seldom been equalled. But we feel in reading it that he was perhaps rather less than fair to Wedgwood. In shaping his thoughts to Attic and Apulian vases, and in his proud choice of Etruria as the name for his workmen's "model village," he was, as we have pointed out, merely falling in with the fashion of his time. Wedgwood's revival of classical art is but one aspect, and a very typical one, of a curious phase in the history of culture; and such recriminations as may be heaped upon him must be shared by many illustrious names—by Winckelmann and Goethe, by David and Napoleon, as well as by his more immediate co-operators, such as the brothers Adam. The mistake is to imagine that any culture extraneous in time and place can be grafted on to a nation's own development. The art and the thought of a people are very peculiar growths, springing directly from its racial experience. For this reason the culture of a nation, like the genius of an individual, cannot be acquired by learning, but must be derived from many remote sources. A mind of the proportions of Goethe's might include a certain amount of such false culture by way of a romantic indulgence; in his real moments he will discard it and give us a *Faust*, which is anything but classical, rather than an *Iphigenie*, which is anything but representative of the man or significant of the age. But Wedgwood was scarcely a Goethe, and for him the classicalism of Sir William Hamilton and the Comte de Caylus was a desperately serious business. It was refinement itself, art itself; and of what conceivable value, in the light of such a revelation, could be the few poor tentative strains of national genius represented, as they were to him, by the rustic wares of his native country? Wedgwood must be excused; the circumstances were too much for him. In the same way in these days of new revelation of the Far East and Negro Africa circumstances are apt to be too much for those with no strong traditional instincts. But since Wedgwood's day we have learnt a lesson and realize that the only true classicism is one that develops within the national genius —one that seizes on tender shoots such as those ignored by Wedgwood,

protects them and trains them and brings them to their full and individual life.

The great merit of Wedgwood, however, was that, for useful wares to be produced in mass by more or less mechanical means, he evolved forms that combine fitness for purpose with undeniable beauty of line. He had the insight to see that even under the factory system there was room for the exercise of an artist's intelligence.

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CHAPTER X
CONCLUSION

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We have now followed the development of English pottery from the rough wares of the Middle Ages, unaccomplished but noble in their simple dignity, through the widening of technique in Tudor and Stuart times, to the manifold innovations of the 18th century, culminating in the revolution marked by the advent of Wedgwood. We have seen how in his time a reorganization of method was accompanied by a modification in the aim of the potter. Formerly the potter's chief business was firstly, as we have said, to make articles to serve as well as they might a useful if humble purpose; if incidentally they could be made vehicles for æsthetic self-expression and a source of æsthetic pleasure, perhaps unconscious, to the user, so much the better. Only occasionally was pottery made purely "for fun," when in holiday mood the potter set about to devise some show piece as a proof of his skill of hand or to celebrate a birth, a wedding, or some other event in the career of a friend. In general it is true to say that the earlier wares were "useful" wares and that "useful" wares *were* ornamental wares. Wedgwood was the first English potter to employ the energies of a large part of his factory staff as a regular thing in the making of vases solely for ornament; at the same time he first gave serious attention to increasing the efficiency of his "useful" articles from a purely utilitarian point of view. To this end he made division of labour and standardization a condition of commercial success in the pottery industry not only of Staffordshire and England, but of the whole world.

The results of this new procedure must necessarily be less interesting and attractive than the pottery of the old school to the collector and amateur whose first concern is with æsthetic qualities. Forms capable of being multiplied without variation from a single original model cannot but have a much smaller interest than those in which each individual piece is the direct expression of the potter's instinct. The moulds used for casting pottery are, it is true, made by hand, but their employment is a purely mechanical process; moreover, the handwork involved in the cutting of them is of quite a different order from that of the potter's wheel. Both processes, it is true—casting and throwing—depend for their results on the cohesive quality of clay, but the stuff as it whirls and changes shape on the wheel under the hand gains, in a physical sense, a toughness and power to withstand strain which is not without its psychological appeal. Such vital quality in the finished work can never come from the passive settling of particles of clay on the inner side of a porous mould.

The products of the wheel and the casting-mould have therefore little in common beyond the clay of which they are made, and the latter can only by some measure of indulgence be granted the title to kinship with true pottery. As part of the equipment of civilized life they have a rightful and necessary place. For table use especially, and where cleanliness and health are to be taken into reckoning, they must be acknowledged as superior to hand-made wares; but they are mechanical productions no less than the articles cast by the gross in iron, brass, or other metals.

The dualism between useful and ornamental wares which we have observed as beginning with Wedgwood has continued ever since and must probably be accepted as inevitable. It is one of the results of modern civilization. It has been customary to lay at the door of the industrial revolution the blame for the artistic deterioration of pottery as of other forms of applied art. It must be remembered, however, that other factors have played their part. In pottery in particular the revolution in hygiene. The rise in our standards of health would alone make it impossible for us to rest satisfied with the cheerful-looking red and brown wares of older times. Pottery for table or bedroom use must be non-porous and easily cleaned to meet the requirements of present-day hygiene. This condition rules out many pleasantnesses of shape and colour common to the wares of the past. It does not mean, however, that modern utilitarian pottery must needs be ugly or even altogether lacking in attractiveness. In this matter Wedgwood did useful service which was soon forgotten by his successors and is only now beginning to be remembered to some purpose. He employed artists of intelligence to design the forms for his table wares and decorations which should be consistent with their efficiency and at the same time capable of rapid production and repetition on a vast scale. Nor is there any essential reason why machine-made pottery or other wares should be, as they still too often are, null if not absolutely repellent to æsthetic sensibilities. As to the second of Wedgwood's classes of ware, there are nowadays a growing number of artists who find in the plastic work of the potter's wheel the most sympathetic medium of expression. In the creations of such men we can still admire the qualities which we find so pleasant in the clay vessels of the past.

APPENDIX

NOTES ON THE POTTERS OF WROTHAM

BY DR. J. W. L. GLAISHER, F.R.S.

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NOTES ON THE POTTERS OF WROTHAM
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LIST OF POTTER'S INITIALS

I L	1612–1638	Occurs 5 times
T I	1632–1654	Occurs twice
H I	1621–1669	Occurs 10 times
G R	1642–1675	Occurs 12 times (1 undated)
N H	164*–1687	Occurs 8 times
E M	1649	Occurs twice
I W	1656–1659	Occurs twice
I E	1687–1721	Occurs 23 times (2 undated)

The Wrotham parish registers begin in the middle of the 16th century and cover the whole period during which the dated pieces of Wrotham pottery were made.

Between 1906 and 1912 I had all the entries extracted from the Wrotham registers and some from the adjoining parish of Ightham in which the initials of the persons were the same as those occurring on the Wrotham posset-pots, jugs, etc. Unfortunately it is not till about 1680 that the trade or occupation of a person is mentioned.

The persons who are mentioned as potters are :—

Nicholas Livermore (died 1678), John Green (died 1686), George Richardson (died 1687), Nicholas Hubble, senr. (died 1689), Nicholas Hubble, junr., Richard Wells (died 1710), John Ifield (died 1716).

The only initials which can be identified with any reasonable degree of probability are NH for Nicholas Hubble, and G. R. for George Richardson.

There are a very great number of entries about the Hubble family, and there seems always to have been a Nicholas Hubble. On July 10, 1689, there is the entry " Nicholas Hubble sen^{r} (y^{e} potter) was buryed," and on December 22, 1686, there is the entry " John, y^{e} son of Nicholas Hubble jun^{r} (y^{e} potter) was buryed." So that in 1686 Nicholas Hubble, senr. and junr, both being potters, were alive. The initials NH extend from 164* to 1687, and may well have been those of Nicholas Hubble senr.

For George Richardson, being the potter whose initials occur on no less than twelve pieces of pottery from 1642 to 1675, there is stronger evidence,

for under date July 9, 1687, we have the entry " Georg Richardson (Potter) aged about 67 was buryed," and on April 24 in the same year there had been the entry " Mary y^{e} wife of Georg Richardson (a potter by trade) was buryed." The words " potter by trade " seem to imply that he was more than a mere workman employed in the pottery.

There is no evidence as to who HI, whose initials occur on ten pieces of pottery from 1621 to 1669, was; but a possible suggestion is that he may have been Henry Ifield. The only reason for this conjecture is that on September 2, 1716, " John Ifield (potter) of late a pensioner was buryed," and he may have come from a family of potters. The registers show that in 1633 Henry Ifield, the son of Henry Ifield, was baptized, and on October 18, 1673, Henry Ifield was buried.

For I. E., which always occurs after 1687, and no less than twenty-three times, I can make no suggestion. He was presumably the successor of George Richardson. I have taken a great deal of trouble in endeavouring to identify these initials, but could only make conjectures.

Hodgkin says of the posset-pot with initials TI and date 1654, " The initials are supposed to be those of the Wrotham potter, Thomas Jull, and the piece is still in the possession of the family." Mr. William Jull, the owner of the piece, told me that he had it from his father, Thomas Jull, and he from his father, and so on; and the tradition was that it was made for an ancestor of the name of Thomas Jull when he was sheriff. The Julls had always been yeomen farmers and never had any connection with a pottery. Mr. William Jull received the posset-pot from his father because his elder brother Thomas had predeceased his father. It seems not unlikely that the posset-pot was made for a Thomas Jull and that the initials are not those of the potter.

Hodgkin says that Miss Jull's posset-pot NH 1656 was supposed to have been made for one Nicholas Haddock. This was the tradition, and the Haddocks were a Kentish family of some note in the 18th century, so that it may have been so; but in view of the other N. H.'s it is much more likely that they were the initials of the potter.

The mug mentioned by Simeon Shaw with initials GR MH and date 1642 may have been made by George Richardson for Mary Hubble, whom he married in February, $164\frac{3}{4}$.

I have taken pains to identify the other initials besides those which are presumably of potters, especially those denoting marriages, but entirely without success. Probably the people concerned lived in the country round and not in the parish.

APPENDIX

Excavations which were made for me produced a considerable number of fragments and wasters, mostly pieces over-fired or otherwise damaged in the kiln. I found fragments of several posset-pots with their applied ornaments, and one which was more than half complete. There were many one-handled cups covered with a very dark almost black glaze, which had a metallic hue. The most noticeable pieces were glazed circular plates with raised concentric rings for feeding chickens.

Though retaining a general similarity throughout, the posset-pots, etc., can be divided into distinct periods by their style of decoration.

J. W. L. GLAISHER.

CAMBRIDGE,
November 4, 1923.

LIST OF THE KNOWN PIECES OF WROTHAM WARE (WITH INITIALS)

				Hodgkin.[1] No.	Page
IL	Tyg	1612	Liverpool Museum	16	6
IL	Tyg	1621	Victoria and Albert Museum	17	6
HI	Tyg	1621	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IL	Tyg	1627	British Museum, Franks Collection	18	7
TI	Tyg	1632	Glaisher Collection		
HI	Tyg	1632	Rochester Museum		
IL $T^{P}E$	Tyg	1636	C. J. Lomax Collection		
IL MN	Tyg	1638	British Museum, Willett Collection	20	7
GR MH	Mug	1642	Mentioned by Simeon Shaw [2] as belonging to Mr. Richard Keys in 1824	21	8
NH	Tyg	164*	Glaisher Collection		
NH	Tyg	1647	Hastings Museum		
EM	Candlestick	1649	Victoria and Albert Museum	23	8
GR	Tyg	1650	British Museum, Franks Collection	24	8
GR SAS	Candlestick	1651	British Museum, Willett Collection	28	9
GR HB EM	Candlestick	1651	Manchester Art Gallery, Greg Collection	29	10

[1] The references are to Hodgkin, *Examples of Early English Pottery*.

[2] *History of the Staffordshire Potteries*, p. 106.

					Hodgkin. No.	Page.
GR	Jug		1651	Lord de l'Isle and Dudley Collection	30	10
GR BV	Puzzle-jug		1653	British Museum, Willett Collection	31	10
GR	Tyg		1654	Glaisher Collection, Fitzwilliam Museum, Cambridge		
TI	Posset-pot		1654	W. Jull Collection	32	10
ME NH	Tyg		1654	Glaisher Collection		
HI	Jug		1656	Maidstone Museum	33	10
HI L^{N}R	Tyg		1656	Glaisher Collection, Fitzwilliam Museum, Cambridge		
GR IE	Jug	WROTHAM	1656	Glaisher Collection, Fitzwilliam Museum, Cambridge		
NH	Posset-pot		1656	Miss Jull	34	11
GR	Candlestick		1656	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IW	Candlestick		1656	British Museum, Willett Collection	36	11
HI	Jug		1657	Maidstone Museum	37	11
GR B^{W}S	Tyg	WROTHAM	1659	Lord de l'Isle and Dudley Collection	38	11
AB NH SD	Tyg		1659	Glaisher Collection		
IW	Puzzle-tyg		1659	British Museum, Willett Collection	40	12
ESI NH E^{B}M	Tyg		1663	British Museum, Willett Collection	42	12
HI	Tyg		1663	Glaisher Collection		
HL [1] IA	Dish		1668	Mentioned by Jewitt [2]	45	13
HI	Posset-pot		1668	Glaisher Collection, Fitzwilliam Museum, Cambridge		
HI	Mug		1668	Glaisher Collection, Fitzwilliam Museum, Cambridge		
HI T^{H}I	Puzzle-jug		1669	British Museum	47	14
HI	Tyg		1669	Glaisher Collection		
GR	Posset-pot		1675	Glaisher Collection	49	14
IG $\bar{A}$M T^{M}E	Tyg		1678	Glaisher Collection, Fitzwilliam Museum, Cambridge		
W^{W}E NH	Cistern [3]		1678	British Museum, Willett Collection	55	16
MS NH	Tyg		1687	Glaisher Collection		
IE EC	Posset-pot		1687	Victoria and Albert Museum	63	18

[1] Probably HI.

[2] *Ceramic Art in Great Britain*, vol. 1, p. 454.

[3] THE RIT GENNRAL ↄORNAL
OF ER THE DRoVNKEN REGMENT.

LIST OF WROTHAM WARE

					Hodgkin. No.	Page.
IE W^{W}A	Tyg		1689	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IE	Tyg		1695	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IE T^{N}E	Porringer		1695	Guildhall Museum		
IE	Tyg		1697	British Museum, Willett Collection	78	22
IE WE	Plate	WROTHAM	1699	British Museum	85	24
IE	Cup		1699	British Museum, Willett Collection	86	24
IE	Posset-pot	WROTHAM	1703	Victoria and Albert Museum	91	26
IE	Posset-pot	WROTHAM	1703	Rochester Museum		
IE	Posset-pot	WROTHAM	1703	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IE	Vase and Cover		1704	British Museum, Willett Collection	95	27
IE	Tankard		1704	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IE	Puzzle-tyg		1707	British Museum, Franks Collection	100	28
IE	Tyg	WROTHAM	1707	Maidstone Museum	101	29
IE W^{W}S	Tyg		1707	Willett Collection	102	29
IE TB TB	Cup		1710	Edkins Collection, sold in Boynton Sale	108	31
IE	Posset-pot		1710	Victoria and Albert Museum	109	31
IE BB M	Pot	WROTHAM	1710	British Museum, Willett Collection	110	32
IE	Posset-pot	WROTHAM	1713	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IE M^{B}E	Posset-pot		1717	British Museum, Willett Collection	116	33
NM	Posset-pot	WROTHAM	—	British Museum, Willett Collection	176	48
IE	Posset-pot	WROTHAM	—	Maidstone Museum	177	48
IE	Posset-pot (very small)		1721	Glaisher Collection, Fitzwilliam Museum, Cambridge		
WF	Tyg	KEMGIN [1]	1739	Glaisher Collection, Fitzwilliam Museum, Cambridge		
IE N^{M}T	Candlestick		—	Maidstone (Kent Arch. Soc.)	178	49
GR WAK	Jug	WROTHAM	—	Glaisher Collection		

[1] Probably made at Kemsing, near Wrotham.

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PLATES

Fig. 14. JUG, buff earthenware, painted in brown under a yellowish lead glaze. Found on the site of a kiln at Cheam, Surrey, in 1923. 14th century. Height 10¾ in. (See page 13.)
In the possession of Cheam Parish Council.

Fig. 15. JUG, red earthenware, with trailed decoration in white slip under a deep yellow lead glaze. Found on the site of the Master's Lodge, University College, Oxford, in 1878. 14th century. Height, 12½ in. (See page 13.)
In the Ashmolean Museum, Oxford.

Fig. 16. JUG, red earthenware, painted in red slip under a greenish-yellow glaze. Found on the site of the Civet Cat, Oxford, in 1908. 14th century. Height 15¼ in. (See page 13.)
In the Ashmolean Museum, Oxford.

Fig. 17. JUG, red earthenware, covered with a lead glaze and decorated in low relief with lozenge-shaped panels, containing each a dragon or a rampant lion on a reddish-brown ground; between these are eagles displayed, leaves, and studs with impressed rings coloured black; black lozenges on neck diagonally ribbed. 14th century. Height, 10¾ in. (See page 14.)

In the British Museum.

Fig. 18. JUG, buff earthenware, with applied scale decoration, covered with a dark green glaze. Found at St. Bartholomew's Hospital, London. 14th century. Height, 7 in. (See page 14.)

In the British Museum.

Fig. 19. JUG, red earthenware, partly covered with a greyish-green lead glaze. Found in Parliament Street, Nottingham, in 1895. 15th century. Height 18 in. (See page 13.)

In the Castle Museum and Art Gallery, Nottingham.

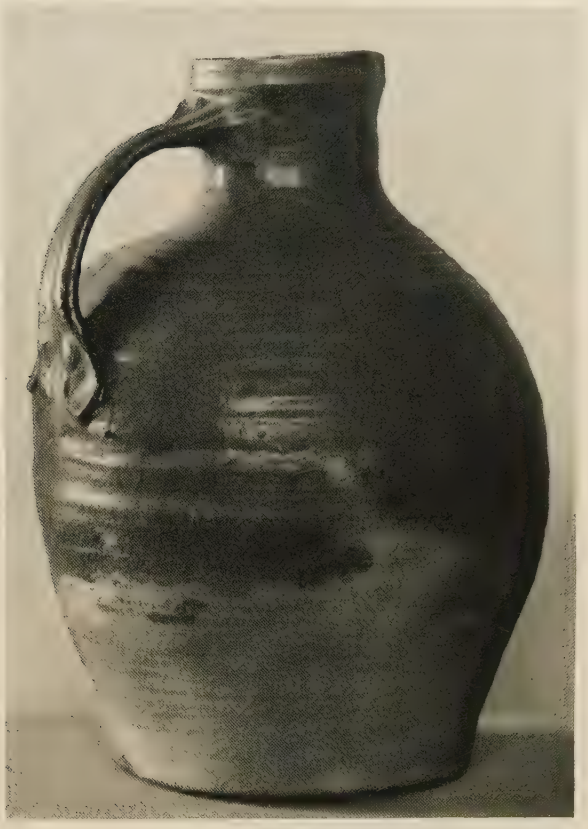

Fig. 20. JUG, red earthenware, with decoration applied in relief in slip under a yellow lead glaze. Found at Wittington Park, Buckinghamshire, in 1914. 15th century. Height, 9¾ in. (See page 15.)

In the Victoria and Albert Museum.

Fig. 21. BLEEDING-CUP, buff earthenware, handle moulded with a fleur-de-lys, covered with a green lead glaze. Early 16th century. Width, 6¼ in. (See page 16.)

In the British Museum.

Fig. 22. JUG, red earthenware, with applied studs, partly covered with a greyish-green glaze. Found on the site of the Crown and Cushion Inn, Weekday Cross, Nottingham. 15th century. Height, 7⅜ in. (See page 13.)
In the Castle Museum and Art Gallery, Nottingham.

Fig. 23. TYG, hard red earthenware, with incised bands under a dark brown glaze. 16th century. Height, 8⅛ in. (See page 17.)
In the London Museum.

Fig. 24. MUG, hard red earthenware, with incised decoration under a dark brown glaze. 16th century. Height, 5⅝ in. (See page 17.)
In the London Museum.

Fig. 25. CISTERN, reddish earthenware, moulded in relief with the full heraldic achievement of Henry VII and his queen, Elizabeth of York, and covered with a green lead glaze. Early 16th century. 20½ in. × 13 in. (See page 16.)

In the possession of Sir Henry P. Harris, K.B.E.

Fig. 26. JUG, buff earthenware, partly covered with a green lead glaze. 16th century. Height, 5⅛ in. (See page 16.)

In the Victoria and Albert Museum.

HR E R
DIEV ET MON DROIT

Fig. 27. JUG, hard red earthenware, applied decoration in white slip under a yellow lead glaze. Probably made at Tickenhall, Derbyshire. 17th century. Height, 6½ in. (See page 23.)
In the collection of Mr. C. J. Lomax.

Fig 28. TYG, hard red earthenware, with applied reliefs in white slip under a brownish-yellow lead glaze. Made at Tickenhall, Derbyshire. 16th or 17th century. Height, 6¾ in. (See pages 22, 23.)
In the Yorkshire Museum, York.

Fig. 29. TYG, hard red earthenware, with applied reliefs in white slip under a brownish-yellow lead glaze. Made at Tickenhall, Derbyshire. 16th or 17th century. Height, 6⅝ in. (See page 23.)
In the Yorkshire Museum, York.

Fig. 30. TYG, red earthenware, decorated with white slip and pads of white clay stamped in relief with various ornaments, including the initials $\frac{W}{LR}$ H I, and the date 1656. Wrotham. Height, 7 in. (See page 23.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 31. TYG, dark red earthenware, decorated with pads of white clay stamped in relief with various ornaments, including the initials I L and the date 1621. Wrotham. Height, 6⅝ in. (See page 24.)
In the Victoria and Albert Museum (Jermyn Street Collection).

Fig. 30. TYG, red earthenware, decorated with white slip and pads of white clay stamped in relief with various ornaments, including the initials $\frac{W}{LR}$ H I, and the date 1656. Wrotham. Height, 7 in. (See page 23.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 31. TYG, dark red earthenware, decorated with pads of white clay stamped in relief with various ornaments, including the initials I L and the date 1621. Wrotham. Height, 6⅝ in. (See page 24.)
In the Victoria and Albert Museum (Jermyn Street Collection).

Fig. 32. JUG, earthenware covered with a dark brown glaze with greenish tinge; round the waist the inscription G R WROTHAM WAK in applied dots of white slip; round the neck an applied relief cast from ornament on a jug of Raeren stoneware. Wrotham; 17th century. Height, 12 in. (See pages 22, 24.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 33. TYG, with four handles, on one of them a sucking-spout; incised with national emblems and the initials $\frac{S}{MM}$; round the top the date DECEMB: THE FIRST 1645. Dark red ware, covered with a glossy dark glaze. Height, 6 in. (See page 32.)
In the collection of Dr. J. W. L. Glaisher

Fig. 34. LOVING-CUP, brown earthenware with decoration in dark brown and white slips under a yellow glaze. Inscribed THOMAS TOFT ELISABETH POOT. Between the handles a bust of Charles II and a tulip alternately repeated. The foot is restored. Staffordshire; about 1670. Height, 7⅝ in. (See page 25.)

In the Yorkshire Museum, York.

Fig. 35. JUG, buff earthenware, with decoration in dark brown and white slips. Round the neck the inscription THOMAS TOFT; on the body white bands with impressed patterns. Staffordshire; about 1670. Height, 5¾ in. (See page 25.)

In the collection of Mr. C. J. Lomax.

Fig. 36. POSSET-POT, earthenware, with decoration in white and brown slips; inscribed WILLIAM LEY 1715 ELIZABETH LEY HER CVP. Staffordshire. Height, 8 in. (See page 26.)

In the Brighton Museum (Willett Collection).

Fig. 37. DISH, red earthenware, covered with a dark brown slip and decorated in white and olive-green slips under a yellowish glaze with the subject of the Fall. Inscribed THOMAS TOFT. Staffordshire; about 1670. Diameter, 22 in. (See page 26.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 38. EGG-STAND, dark red earthenware, decorated in white slip under a yellowish glaze. Staffordshire; late 17th century. Height, 3¼ in. (See page 25.)
In the Hanley Museum (Twyford Collection).

AD
AM
EVE
THOMAS TOFT

Fig. 39. DISH, brown earthenware, decorated in white slip under a yellow glaze. Staffordshire; about 1700. Diameter, 13 in. (See page 25.)
In the Central Museum, Northampton.

Fig. 40. MUG, buff earthenware, covered with a white slip and decorated with bands and dots of dark brown slip under a yellow glaze. Staffordshire (?); late 17th century. Height, 3⅜ in. (See page 28.)
In the Victoria and Albert Museum (formerly Enoch Wood and Jermyn Street Collections).

Fig. 41. MUG, buff earthenware, decorated on a ground of dark brown slip with a tulip in feather pattern and the date 1694 under a yellow glaze. Staffordshire. Height, 4½ in. (See page 28.)
In the collection of Dr. J. W. L. Glaisher.

4

Fig. 42. JUG, buff earthenware, with decoration in dark brown and white slips under a yellow glaze. On the neck the initials A S and date 1704; on the body two peacocks with a tulip between them. Staffordshire. Height, 8¾ in. (See page 26.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 43. POSSET-POT, buff earthenware, with decoration in dark brown, light brown, and white slips under a yellow glaze. Round the top the inscription: THE BEST IS NOT TOO GOOD FOR YOV, 1697; on either side tulips and roses with the initials I I and I B respectively. Staffordshire. Height, 5¼ in. (See page 26.)

In the collection of Mr. C. J. Lomax.

WOD·FOR·YOV

Fig. 44. DISH, earthenware, decorated in light brown, dark brown, and olive-green slips on a ground of white slip; over all a yellow glaze. Staffordshire; second half of 17th century. Diameter, 16 in. (See page 26.)
In the collection of Mr. C. J. Lomax.

Fig. 45. DISH, buff earthenware, with decoration moulded in raised outline and covered with a white slip; details are added in light and dark brown slips within the raised outlines. On either side of the head of the figure the initials R. G. Made by William Bird. Staffordshire; about 1751. Diameter, 16¼ in. (See page 27.)
In the City of Manchester Art Gallery (Greg Collection).

Fig. 46. MOULD of hard brown earthenware, with incised design, used for the production of the dish illustrated in Fig. 44. Incised on the back: *William Bird made this mould In the year of Our Lord* 1751. Staffordshire. Diameter, 13¾ in. (See page 26.)
In the British Museum (Harland Gift).

Fig. 47. PLATE, buff earthenware, with decoration moulded in raised outline and covered with a white slip; details are added in dark brown and reddish brown slips within the raised outlines. Staffordshire; 17th century. Diameter, 9½ in. (See page 26.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 48. DISH, buff earthenware, with a figure of a mounted man in dress of the early Stuart period moulded in raised outline. The front is covered with a white slip, and details of the design are added in a dark brown slip within the raised outlines. Staffordshire; 17th century. Diameter, 9 in. (See page 26.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 49. BLEEDING-CUP, buff earthenware, decorated with dark brown and white slips under a yellow glaze; the handle moulded with relief ornament. Staffordshire; late 17th century. Height, 2½ in. (See page 25.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 50. HONEY-POT, buff earthenware, decorated in dark and light brown slips on a ground of white slip; over all a yellow glaze. Staffordshire; late 17th century. Height, 5¾ in. (See page 25.)
In the collection of Mrs. Hemming.

Fig. 51. JUG, dark brown earthenware, with decoration in white slip, round the top the name and date: SAMVEL HVGHESON, 1678; round the body strapwork stamped with patterns. Staffordshire. Height, 7⅜ in. (See page 27.)

In the collection of Dr. J. W. L. Glaisher.

HVCH

Fig. 52. POSSET-POT, red earthenware, with decoration in white slip; round the top the name and date: IOHN HVGHESON, 1690; between the handles panels of geometrical ornament stamped with patterns. Touches of copper-green on the handles and inscription; a lead glaze over all. Staffordshire. Height, 9¼ in. (See page 27.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 53. DISH, buff earthenware, covered with white slip and decorated in red slip under a clear glaze. Inscribed MARY PERKINS, 1704. Staffordshire. Diameter, 19 in. (See page 26.)
In the British Museum.

Fig. 54. JUG, red earthenware with decoration in white slip under a yellow glaze. London; middle of 17th century. Height, 8¾ in. (See page 28.)
In the London Museum.

Fig. 55. JUG, red earthenware with decoration in white slip under a yellow glaze. Inscribed: BREAK ME NOT PRAY IN YOUER HAST FOR I TO NON WILL GIVE D DESTAST, 1645. London. Height, 8¼ in. (See page 28.)
In the London Museum.

MARY·PERKINS·MOA

Fig. 60. HONEY-POT, earthenware, decorated in white slip over a ground of dark brown slip; over all a yellow glaze. Staffordshire; late 17th century. Height, 6¾ in. (See page 26.)
In the collection of Mr. C. J. Lomax.

Fig. 61. HONEY-POT, earthenware, decorated with stripes of combed white slip on a ground of dark brown slip; over all a yellow glaze. Staffordshire; late 17th century. Height, 5¾ in. (See page 28.)
In the collection of Mr. C. J. Lomax.

Fig. 62. JUG, buff earthenware, partly covered with dark brown slip and decorated over it with bands of white slip traversed by combing; over the slips a yellow glaze. Staffordshire; 17th century. Height, 9 in. (See page 29.)
In the collection of Mr. Frank Falkner.

Fig. 63. DISH, buff earthenware, with combed decoration of white slip over a ground of dark brown slip under a yellow glaze. Staffordshire; 18th century. Diameter, 13½ in. (See page 28.)
In the collection of Mr. Frank Falkner.

Fig. 64. MUG, buff earthenware, covered with dark brown slip through which are cut the figure of a hare and the date 1727 repeated. Staffordshire. Height, 3½ in. (See page 29.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 65. POSSET-POT, buff earthenware, covered with dark brown slip through which are cut formal sprays of tulips and the inscription: W. W. 1732. Staffordshire or Derbyshire. Height, 7½ in. (See page 29.)
In the collection of Dr. J. W. L. Glaisher.

1727
1729

W
1731

Fig. 66. DISH, dark brown earthenware, covered on the front with a white slip through which a design is scratched; dabs of slate blue on the white slip; over all a yellowish glaze. Staffordshire; dated 1753. Diameter, 14⅝ in. (See page 30.)

In the Central Museum, Northampton.

Fig. 67. BOWL, hard chocolate brown earthenware, covered inside with a white slip and outside with a band of white slip through which a design is scratched; over all a salt glaze. Made by Ralph Shaw at Burslem, Staffordshire, about 1733. Height, 3⅝ in. (See page 29.)

In the collection of Mr. Wallace Elliot.

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Fig. 68. JUG, dark brown "agate" ware, with decoration cut through a partial coating of white slip under a yellowish glaze. Staffordshire; middle of 18th century. Height, 5¾ in. (See page 30.)
In the collection of Mr. Frank Falkner.

Fig. 69. JUG, dark brown "agate" ware, with decoration cut through a partial coating of white slip under a yellowish glaze. Staffordshire; middle of 18th century. Height, 5⅞ in. (See page 30.)
In the Central Museum, Northampton.

Fig. 70. BOWL, dark brown "agate" ware, covered outside with a white slip with impressed bands of milled ornament and scraped-away foliage. Staffordshire; middle of 18th century. Height, 2⅞ in. (See page 30.)
In the collection of the late Mrs. J. W. Gaunt.

Fig. 71. MUG, red earthenware, covered with a white slip through which the decoration is scratched; over all a yellow glaze streaked with copper-green; round the top the inscription: *Remember Thov keep holy the Sabath Day. R. A.* 1729. Somersetshire (Crock Street, near Donyat). Height, 3 in. (See page 30.)

In the Castle Museum, Taunton.

Fig. 72. DISH, with cup-like boss, red earthenware, covered with a white slip through which the decoration, including the initials H. F. and date 1725, is deeply cut; over all a yellowish glaze. Probably Somersetshire (Crock Street, near Donyat). Diameter, 19½ in. (See page 30.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 73. JUG, red earthenware, covered with white slip which is cut and scratched away to leave a design in slight relief; over all a greenish yellow glaze. On a panel below the handle, the following inscription: *Now i am come for to supply your workmen when in haruist dry when they do labour hard and sweat good drink is better far then meat. In winter time when it is cold i like wayes then good ale can hold all seasons do the same require and most men do strong drink desire. W H 1724 1724 1724.* North Devonshire. Height, 13¾ in. (See page 30.)

In the collection of Dr. J. W. L. Glaisher

Fig. 74. JAR, red earthenware, inlaid with a design and inscription (M^rs SHOOSMITH, CATERBURY, 1809) in white slip. Sussex (Chailey or Brede). Height, 12⅝ in. (See page 31.)

In the collection of Mrs. Hemming.

Fig. 75. LOVING-CUP, with four handles and a whistle, of brown earthenware, with incised decoration; over all a lead glaze showing ferruginous flecks. Inscribed round the top: HERE IS THE GEST OF THE BARLY KORNE. GLAD HAM I THE CILD IS BORN I G 1692; and on the foot: RK. SK. Found at Mere, Wiltshire. Probably made near Salisbury. Height, 8½ in. (See page 31.)
In the Salisbury, South Wilts, and Blackmore Museum.

Fig. 76. JUG, with three handles and a spout; red earthenware with incised decoration under a purplish brown glaze. Inscribed: *Thomas Green Augest* 6, 1767, *Josuph Reppingell, Guesting Thorpe, Essex.* Essex (Gestingthorpe). Height, 10⅜ in. (See page 31.)
In the City Art Gallery, Manchester (Greg Collection).

Fig. 77. Two JUGS, red earthenware, covered with a dark manganese-brown glaze; the jug on the left is inscribed H K 1701; the jug on the right has star-shaped devices on the shoulder and is inscribed: *John Revet, Esq^r^, 1759, Thomas Brackley Potter* at Buckland Common Buckland, near Aylesbury. Height, 1.3½ in. (See page 32.)
In the Prime Minister' House, Chequers.

HK
1701
1759

Fig. 78. JUG in the form of a bear holding a cub; the head is detachable and on the handle is a small figure of a monkey; buff earthenware, covered with a thick glossy dark brown glaze. Midlands; 18th century. Height, 11 in. (See page 32.)

In the collection of the late Mrs. J. W. Gaunt.

Fig. 79. POSSET-POT, red earthenware, with two handles and crown-lid to which are applied small figures of birds, plaits, and volutes; round the body, in raised applied letters, the inscription: *William And Mary Goldsmith, June y°* 7th. 1697. Locality uncertain. Height, $8\frac{7}{8}$ in. (See page 32.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 80. POSSET-POT with three handles, red earthenware with incised decoration under a lustrous glaze. Inscribed: SARAH BENNET, M M, 1724. Probably made near Salisbury, Wiltshire. Height, 9 in. (See page 32.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 81. TOBACCO-JAR, with lid surmounted by a steeple carved in openwork; red earthenware, decorated with impressions from a cut stick and with applied pads of white clay moulded in relief, over all a yellowish glaze. Locality uncertain; first half of 17th century. Height, 14½ in. (See page 32.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 82. TOBACCO-JAR, with inner and outer lid; red earthenware, decorated with impressions from a cut stick and with applied pads, some of them in white clay, moulded in relief with various figures, including a man smoking; over all a yellowish glaze. Locality uncertain; first half of 17th century. Height, 7½ in. (See page 32.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 83. PLATE, enamelled earthenware, painted in blue, yellow, orange, and green, outlined in dark purple. Inscribed: THE ROSE IS RED THE LEAVES ARE GRENE GOD SAVE ELIZABETH OVR QVEENE. London; dated 1602. Diameter, 10⅛ in. (See page 42.)

In the London Museum.

Fig. 84. DISH, enamelled earthenware, painted with a border in dark blue and in the middle with fruit and foliage in green, yellow, and orange outlined in blue. Inscribed on the back: O. $\frac{G(\mathrm{R})}{E}$ ANO DODN 1620. London. Diameter, 17¼ in. (See page 42.)

In the collection of Dr. J. W. L. Glaisher.

1600
QVEENE · THE · ROSE · IS · RED · THE · LAVS · ARE · GREE · GOD · SAVE · ELIZABETH · OVR

Fig. 85. JUG, earthenware covered with a mottled purplish blue enamel, with chased silver-gilt mounts bearing the London hall-mark for the year 1550. London; about 1550. Height, 7¼ in. (See page 43.)
In the possession of Lord Swaythling.

Fig. 86. MUG, enamelled earthenware, sprayed with purple with a band round the top reserved in white and painted in blue with the inscription: ELIZABETH BROCKLE-HVRST 1628. London (Lambeth or Southwark). Height, 5 in. (See pages 44, 46.)
In the Victoria and Albert Museum.

1625
ELIZA

Fig. 87. MUG, enamelled earthenware, painted in blue with decoration borrowed from Chinese porcelain of the period and the inscription: JAMES AND ELIZABETH GREENE ANNO 1635. THE GIFT IS SMALL GOODWILL IS ALL. London (Lambeth or Southwark). Height, 6 in. (See page 46.)
In the London Museum.

Fig. 88. JUG, enamelled earthenware, painted in blue with decoration borrowed from Chinese porcelain of the period. Mounted with a pewter lid. London (Lambeth or Southwark); about 1630–40. Height, 9½ in. (See page 46.)
In the collection of Mr. B. T. Harland.

Fig. 89. JUG, enamelled earthenware, painted in blue with decoration borrowed from Chinese porcelain of the period. London (Lambeth or Southwark); dated 1628. Height, 7¾ in. (See page 46.)
In the collection of Mr. B. T. Harland.

TH GREENE ANNO
GOD WILL 18 ALL

Fig. 90. DISH, enamelled earthenware, painted in blue, yellowish-green, yellow, brownish-orange, and purple, with grotesques in the manner of Urbino maiolica. In the middle the initials $\frac{B}{E\ M}$ and the date 1649. London (Lambeth or Southwark). Diameter, 15¼ in. (See page 47.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 91. DISH, enamelled earthenware, painted in blue, green, yellow, and orange. Inscribed on the back, under a lead glaze: $\frac{A}{R\,M}$ 1640. London (Lambeth or Southwark). Diameter, 17 in. (See page 47.)

In the collection of Mr. J. H. Taylor.

Fig. 92. DISH, enamelled earthenware, painted in blue, green, and yellow, with a figure of St. Mary Magdalene and the initials C / I A and date 1637. The rim is embossed. London (Lambeth or Southwark). Diameter, 10½ in. (See page 49.)

In the Victoria and Albert Museum.

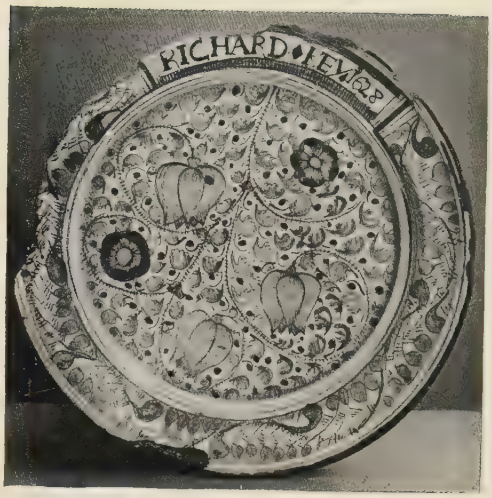
Fig. 93. DISH, enamelled earthenware, painted in blue, yellow, brownish-orange, and green. Inscribed on the rim: RICHARD KEY, 1628, and on the back in blue under a lead glaze: W B, K G(?). London (Lambeth or Southwark). Diameter, 13⅛ in. (See page 47.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 94. MUG, enamelled earthenware, painted in blue and yellow with a design in imitation of Urbino maiolica. Inscribed: ANN CHAPMAN ANNO 1642. London (Lambeth or Southwark). Height, 5 in. (See page 47.)

In the Victoria and Albert Museum.

C
IA


RICHARD HEWICE

ANN CHAPMAN

Fig. 95. CISTERN, enamelled earthenware, painted partly in blue and white, partly in blue with purple and brownish-yellow. On the front, flanked by two pilasters, was originally a modelled figure of which only the feet remain, with a spout in the form of a lion's mask below; above the figure, a shield with the initials $\frac{I}{T\,I}$ and date 1638, and on either side paintings of the Spinario and Cupid. At the sides of the cistern allegorical figures in landscapes above panels of grotesques in the manner of Urbino maiolica. London (Lambeth or Southwark). Height, 15¼ in. (See page 48.)

In the Hanley Museum.

Fig. 96. JUG, enamelled earthenware, painted in blue and purple. London (Lambeth or Southwark); second half of 17th century. Height, 4 in. (See page 51.)

In the collection of Brig.-General Sir Gilbert Mellor, K.B.E.

Fig. 97. DISH, enamelled earthenware, painted in blue, orange, pale green, and purple; in the middle the Prodigal Son feasting with harlots, with the date 1657 and initials $\frac{N}{R\,E}$ · London (Lambeth or Southwark). Diameter, 19⅛ in. (See page 48.)

In the Public Museums, Liverpool.

Fig. 98. DISH, enamelled earthenware, painted in blue, yellowish-green, yellow and brownish-orange with the Fall. London (Lambeth or Southwark); middle of 17th century. Diameter, 14 in. (See page 48.)
In the collection of Mr. W. M. Beaumont.

Fig. 99. DISH, enamelled earthenware, painted in blue, yellow, green, dark purple, and dark red, with the Fall. The trees are "sponged." Bristol; second half of 17th century. Diameter, 13¾ in. (See page 48.)
In the collection of Mr. W. M. Beaumont.

Fig. 100. DISH, enamelled earthenware, painted in blue, yellow, green, and purple, with the Nativity and the date 1652 and the initials $\frac{L}{L\,E}$. On the back these initials and date are repeated, with the further initials T. H. London (Lambeth or Southwark). Diameter, 15½ in. (See page 49.)

In the collection of Mr. G. F. Glenny.

1632
LBE

Fig. 101. MUG, earthenware, covered with a dark blue enamel and painted in white with floral sprays. London (Lambeth or Southwark); second half of 17th century. Height, 3¼ in. (See page 51.)
In the City Art Gallery, Manchester (Greg Collection).

Fig. 102. MUG, earthenware, covered with a light blue enamel and painted in white with a Chinese figure in a landscape. Lambeth or Bristol; second half of 17th century. Height, 5¼ in. (See page 51.)
In the collection of Mr. Edward Sheldon.

Fig. 103. DISH, enamelled earthenware, painted in blue, yellow, dark orange, green, and dark purple, with a figure of King William III on horseback. Bristol; about 1700. Diameter, 14 in. (See page 52.)
In the collection of Mr. B. T. Harland.

Fig. 104. DISH, enamelled earthenware, painted in blue, green, and brownish-red, with a portrait of Dr. Sacheverell (*b.* 1672, *d.* 1724) lettered D^r. S. Bristol; about 1720. Diameter, 11 in. (See page 52.)
In the Brighton Museum (Willett Collection).

D^r S

Fig. 105. DISH, enamelled earthenware, painted in blue, green, yellow, orange, and dark purple. Bristol; about 1670. Diameter, 16½ in. (See page 52.)

In the collection of Mr. B. T. Harland.

Fig. 106. DISH, enamelled earthenware, painted in blue, orange, and olive-green. Bristol; second half of 17th century, Diameter, 14½ in. (See page 52.)

In the collection of Mr. W. M. Beaumont.

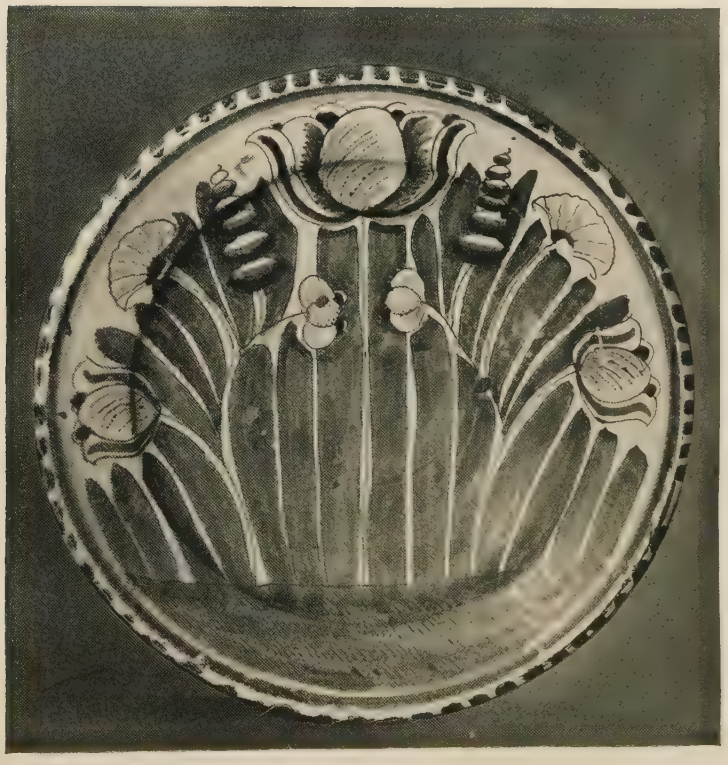


Fig. 107. DISH, enamelled earthenware, painted in dark and light cobalt-blue, yellow, and turquoise-blue, outlined in purple. Inscribed with the initials $\frac{S}{I\ A}$ and the date 1676. Bristol(?). Diameter, 8¼ in. (See page 52.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 108. PLATE, enamelled earthenware, painted in blue in panels reserved against a ground of speckled purple. In the middle St. George and the Dragon, and the inscription: *Wincanton* 1738. Made at Wincanton, Somersetshire. Diameter, 8¾ in. (See page 59.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 109. PLATE, enamelled earthenware, painted in blue, with Chinese figures and the initials $\frac{D}{W\ D}$ and the date 1679. Bristol. Diameter, 7¾ in. (See page 53.)
In the Bristol Museum and Art Gallery.

Fig. 110. PUNCH-BOWL, earthenware, covered with a pale lavender-blue enamel and painted in blue inside with a Swedish ship (the cross on the flags in yellow) and outside with figures in a landscape by John Bowen. Round the rim inside and outside a border in white enamel. Inside, the inscription: SKIEPET : WIGELANTIA : AF. STA. PELN. STOKHOLM : 1728 : BRISTOL. I. DOCKAN : 1765. IANUARY. I. P. C. (The ship *Vigilantia* launched at Stockholm, 1728, docked at Bristol, January 1st, 1765, post Christum). Bristol, factory of Joseph Flower; 1765. Diameter, 11⅝ in. (See pages 54, 57.)

City Art Gallery, Manchester (Greg Collection).

STOKHOLM: 1728
BRISTOL: DOCK ANNO 1763

Fig. 111. PUZZLE-JUG, enamelled earthenware, painted in blue by John Bowen. Bristol; about 1760. Height, 8 in. (See page 56.)
In the Bristol Museum and Art Gallery.

Fig. 112. PLATE, enamelled earthenware, painted in blue by John Bowen. Bristol; about 1760. Diameter, 8¾ in. (See page 56.)
In the collection of Mr. R. Hall Warren.

Fig. 113. POSSET-POT, with tray, earthenware, covered with a pale turquoise-blue enamel, and painted in cobalt-blue. On the pot, which is inscribed with the initials $\frac{T}{C\ A}$ and the date 1685, Chinese figures; on the tray, which bears the same initials and the date 1685, the subject of Lot and his daughters. The border of the tray painted purplish-blue. Bristol. Height over all, 13½ in. (See page 55.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 114. TEA-TRAY, enamelled earthenware, painted in blue with a tea-party scene in a rococo framework; at the bottom the initials E A and the date 1743. Bristol. Diameter, 14 in. (See page 55.)
Victoria and Albert Museum (Jermyn Street Collection).

Fig. 115. PANEL, enamelled earthenware, painted in blue with portraits of two children. Inscribed on the back $\left.\begin{matrix}E\\A\end{matrix}\right\}$ TAYLOR. Bristol; middle of 18th century. Width, 11½ in. (See page 58.)
In the Victoria and Albert Museum (Schreiber Collection).

Fig. 116. PLATE, earthenware covered with a pale lavender-blue enamel and painted in purple, blue, olive-green, and brownish-orange, with a border in white enamel. Bristol, factory of Joseph Flower; about 1760. Diameter, 8¾ in. (See page 57.)
In the Bristol Museum and Art Gallery.

Fig. 117. DISH, earthenware, covered with a pale lavender-blue enamel, painted in blue, with a border in white enamel. Bristol, factory of Joseph Flower; about 1760. Diameter, 16¼ in. (See page 57.)
In the collection of Mr. W. R. Ackland.

Fig. 118. POSSET-POT, enamelled earthenware, painted in pale purple, yellow, and olive-green, with Chinese figures. Bristol; about 1700. Height, 6⅛ in. (See page 59.)
In the Yorkshire Museum, York.

Fig. 119. POSSET-POT, enamelled earthenware, painted in pale purple, yellow, and olive-green, with Chinese figures. Bristol; about 1700. Height, 5 in. (See page 59.)
In the collection of Brig.-General Sir Gilbert Mellor, K.B.E.

Fig. 120. PLATE, enamelled earthenware, painted in green, purple and yellow. Bristol; about 1760. Diameter, 8¾ in. (See page 59.)
In the collection of Mrs. Hemming.

Fig. 121. POSSET-POT, enamelled earthenware, painted in bluish-green and red. Bristol; first half of the 18th century. Height, 8⅜ in. (See page 55.)
In the Bristol Museum and Art Gallery.

Fig. 122. POSSET-POT, enamelled earthenware, painted in blue, green, red, and yellow. Bristol; first half of 18th century. Height, 8½ in. (See page 58.)
In the Salisbury, South Wilts, and Blackmore Museum.

Fig. 123. DISH, enamelled earthenware, painted in slate-blue, purple, dark red, yellow, and olive-green. Bristol; middle of 18th century. Diameter, 13 in. (See page 58.)
In the collection of Mr. W. R. Ackland.

Fig. 124. JUG, enamelled earthenware, painted in blue, olive-green, yellow, reddish-brown and purple. Inscribed: *W^m Rowland*, 1763. Bristol or Liverpool. Height, 9¼ in. (See page 63.)

In the Bristol Museum and Art Gallery

Fig. 125. PUNCH-BOWL, enamelled earthenware, painted in blue, inside with a drinking scene inscribed: A MIDNIGHT MODERN CONVERSATION (after the engraving by Hogarth); outside with a stag-hunting scene; the stag is inserted in purple, and round the rim is a red line. Inscribed under the foot: LAWRENCE HARRISON, 1748. Liverpool. Diameter, 15½ in. (See page 62.)

In the City Art Gallery, Manchester (Greg Collection.)

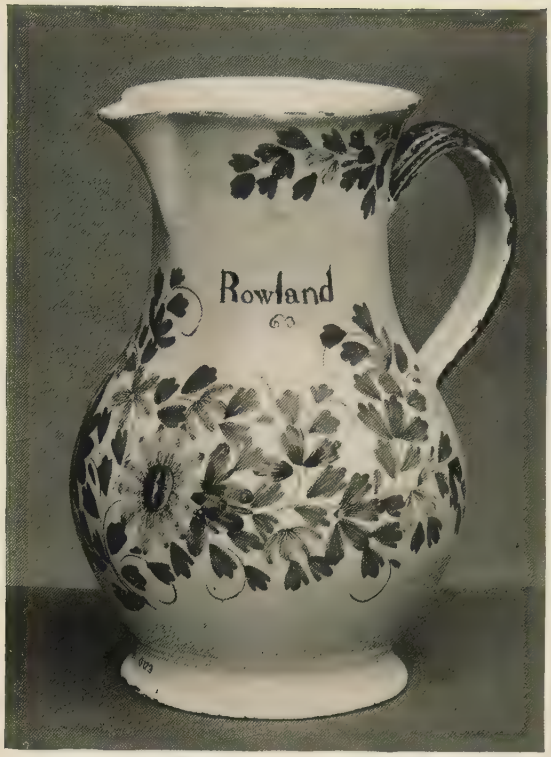

Rowland

Fig. 126. PUNCH-BOWL, enamelled earthenware, painted in blue with Chinese landscapes. Inside, the arms of the city of Liverpool and the inscription: THOMAS BOOTLE ESQUIRE MEMBER OF PARLIAMENT FOR LIVERPOOLE 1724. Liverpool. Height, 23 in. (See page 62.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 127. MUG, enamelled earthenware, painted in violet-blue, olive-green, yellow, and purple. Inscribed: T.F. 1757. Made for Thomas Fazackerley at Shaw's pottery, Liverpool. Height, 6⅛ in. (See page 63.)
In the Public Museums, Liverpool.

Fig. 128. PUNCH-BOWL, enamelled earthenware, painted in blue, inside with a ship (with red introduced in the flags and green for the sea) under which is the inscription: *Success to ye Prussian Hero.* 1759; outside with Chinese landscapes and figures. Liverpool. Diameter, 10½ in. (See page 63.)
In the collection of Dr. E. J. Sidebotham.

Success to ye Prussian Hero. 1759

Fig. 129. Six TILES, enamelled earthenware. Each about 5 in. square.

(i) A hawk, painted in blue, purple and brownish-red within a border of white enamel on a pale lavender-blue ground. Bristol; about 1760. (See page 57.)

(ii) A wren, painted in blue, olive-green, purple, yellow and orange after an engraving published in *The Ladies' Amusement*. Bristol; middle of 18th century. (See page 57.)

(iii) Children dancing to a flute-player, printed in red by Sadler and Green. Liverpool; about 1755. (See page 61.)

(iv) A landscape, painted in blue by John Bowen. Bristol; about 1760. (See page 56.)

(v) "Mr WOODWARD in the character of RAZOR" (from Vanbrugh's *The Provok'd Wife*). Printed in black by Sadler and Green after a plate in *Bell's British Theatre*. Liverpool; about 1755. (See page 61.)

(vi) A basket of flowers, painted in purple. From a house in Kidderminster built in the year 1778. Bristol; about 1778.

In the Victoria and Albert Museum.

Ms WOODWARD

Fig. 127. MUG, enamelled earthenware, painted in violet-blue, olive-green, yellow, and purple. Inscribed: T.F. 1757. Made for Thomas Fazackerley at Shaw's pottery, Liverpool. Height, 6⅛ in. (See page 63.)
In the Public Museums, Liverpool.

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In the collection of Dr. E. J. Sidebotham.

Success to ye Prussian Hero. 1759

Fig. 129. Six TILES, enamelled earthenware. Each about 5 in. square.

(i) A hawk, painted in blue, purple and brownish-red within a border of white enamel on a pale lavender-blue ground. Bristol; about 1760. (See page 57.)

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(vi) A basket of flowers, painted in purple. From a house in Kidderminster built in the year 1778. Bristol; about 1778.

In the Victoria and Albert Museum.

Fig. 130. JUG, brown stoneware streaked with bands of variegated clays (brown, white, and mouse-grey), and decorated with stamped ornaments applied in relief in white, including superimposed busts of William and Mary. Fulham (period of John Dwight); about 1690. Height, 6¾ in. (See page 71.)

In the collection of Dr. J. W. L. Glaisher.

Fig. 131. JUG, variegated grey and reddish-brown stoneware, covered with a salt-glaze. Fulham (period of John Dwight); late 17th century. Height, 8 in. (See page 71.)
In the collection of Mrs. Hemming.

Fig. 132. MUG, grey stoneware, covered with a brownish salt-glaze, decorated with impressed circles and applied pads of blue-stained and chocolate-brown clay. Fulham (period of John Dwight); late 17th century. Height, 2½ in. (See page 71.)
In the collection of Mr. Edward Sheldon.

Fig. 133. MUG, unglazed red stoneware, decorated with stamped ornaments applied in relief. Fulham (period of John Dwight); late 17th century. Height, 3⅝ in. (See page 72.)
In the collection of Mr. B. T. Harland.

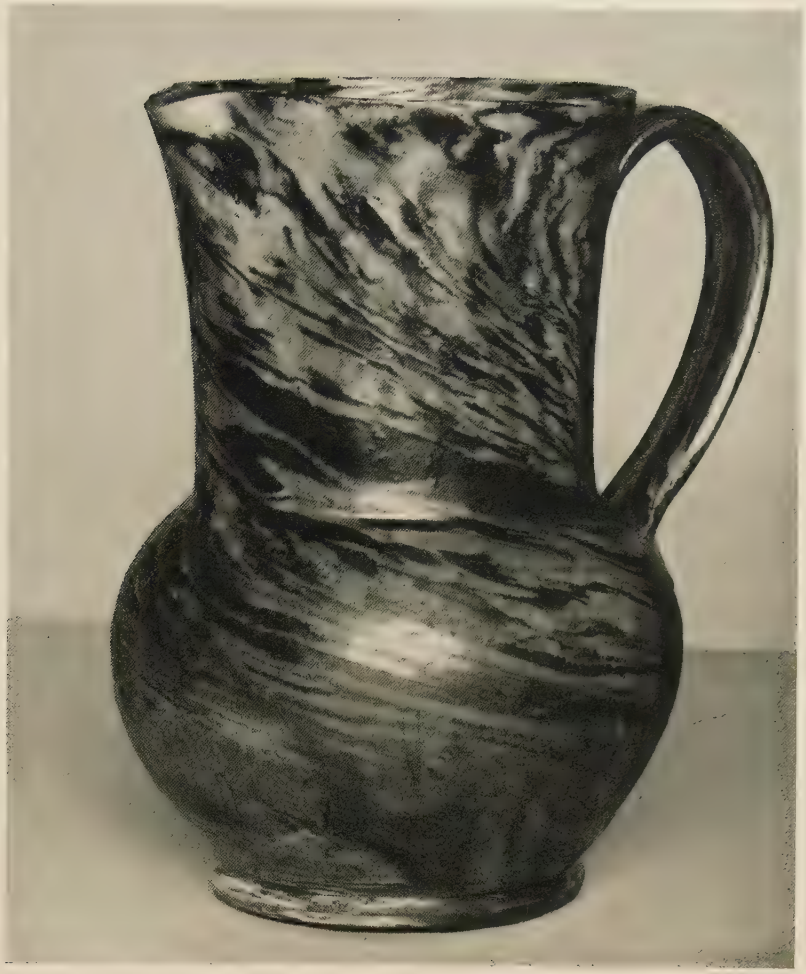

Fig. 134. MUG, grey stoneware, partly covered with a brown glaze; the body has double walls, the outer being decorated with a spray of foliage, the leaves pierced and the stems incised. Fulham (period of John Dwight); late 17th century. Height, 4¾ in. (See page 71.)

In the collection of Mr. Edward Sheldon.

Fig. 135. CUP, grey stoneware, streaked with black and brown. Made by Francis Place (*d.* 1728) at the Manor House, York. York; late 17th or early 18th century. Height, 2⅛ in. Formerly in the collection of Horace Walpole, at Strawberry Hill. (See page 77.)

In the Victoria and Albert Museum (Jermyn Street Collection).

Fig. 136. FIGURE OF A SPORTSMAN WITH A HOUND, white stoneware, covered with a salt-glaze. Fulham (period of John Dwight); late 17th century. Height, 9⅛ in. (See page 72.)
In the British Museum (Franks Collection).

Fig. 137. FIGURE OF MELEAGER, white stoneware, covered with a salt-glaze. Fulham (period of John Dwight); late 17th century. Height, 11 in. (See page 72.)
In the British Museum (Franks Collection).

Fig. 138. FIGURE OF NEPTUNE, grey stoneware, covered with a brown salt-glaze in imitation of bronze. Fulham (period of John Dwight); late 17th century. Height, 12¼ in. (See page 72.)

In the Victoria and Albert Museum.

Fig. 139. MUG, salt-glazed grey stoneware, decorated with applied moulded reliefs; round the top the following inscription is incised: *God preserve King George and all the Royal Family, Edward Vaughan,* 1724. In front is a bust of King George I below the royal arms; on either side a beefeater, a sedan chair with bearers, and portraits of the Prince and Princess of Wales (afterwards George II and Queen Caroline) with the Prince of Wales's feathers. The upper half of the mug is stained dark brown. Fulham. Height, 8½ in. (See page 76.)

In the Brighton Museum (Willett Collection).

Fig. 140. MUG, salt-glazed cream stoneware, with a silver rim engraved with the initials S.S. and the date 1682. Fulham (period of John Dwight); late 17th century. Height, 3¾ in. (See page 71.)

In the Victoria and Albert Museum (Schreiber Collection).

Fig. 141. MUG, salt-glazed grey stoneware, with mottling of brown and blue; mounted in silver. Fulham (period of John Dwight); late 17th century. Height, 4 in. (See page 71.)

In the Victoria and Albert Museum (Fitzhenry Gift).

Fig. 142. JUG, salt-glazed grey stoneware, decorated with applied moulded reliefs; on the front *A Midnight Modern Conversation* after the engraving by Hogarth; below and at the sides a stag-hunting scene. Fulham; about 1740. Height, 7 in. (See page 76.)
In the Brighton Museum (Willett Collection).

Fig. 143. MUG, variegated earthenware ("agate" ware) in three shades of brown, covered with a lead glaze. Staffordshire; first half of 18th century. Height, 5⅛ in. (See page 29.)
In the Central Museum, Northampton.

Fig. 144. Two CUPS, brown stoneware, covered with a lustrous salt-glaze. Nottingham; first half of 18th century. Height, 3¾ in. and 4 in. respectively. (See page 78.)
In the Castle Museum and Art Gallery, Nottingham.

Fig. 145. PUZZLE-JUG, brown stoneware, with incised, milled, and pierced decoration; the design partly painted within the outlines with dark brown slip; over all a lustrous salt-glaze. Inscribed: G. R. 1755. Nottingham. Height, 8 in. (See page 79.)
In the Castle Museum and Art Gallery, Nottingham.

Fig. 146. LOVING-CUP, brown stoneware, with incised and milled decoration. Inscribed: *Elizabeth Sturland Jany the 24th* 1724. Over all a lustrous salt-glaze. Nottingham. Height, 7¼ in. (See page 79.)
In the Castle Museum and Art Gallery, Nottingham.

1724

Fig. 147. MUG, brown stoneware, with incised and milled decoration, covered with a lustrous salt-glaze. Nottingham; dated 1720. Height, 4½ in. (See page 79.)
In the Castle Museum and Art Gallery, Nottingham.

Fig. 148. MUG, brown stoneware, decorated with milled bands and stylised flowers, the outlines of which are milled, the details incised with a point. Nottingham; first half of 18th century. Height, 8 in. (See page 79.)
In the Castle Museum and Art Gallery, Nottingham.

Fig. 149. MUG, brown stoneware, decorated with a stag-hunt incised round the middle; above and below, bands of applied clay grit; over all a salt-glaze. Nottingham; first half of 18th century. Height, 8¼ in. (See page 79.)
In the Brighton Museum (Willett Collection).

Fig. 150. JUG, brown stoneware, incised with a floral spray and the inscription *April* 28th 1702; over all a salt-glaze. Nottingham. Height, 8⅜ in. (See page 79.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 151. TEA-CADDY, brown stoneware, moulded on the sides with a relief of Venus and Cupid; incised decoration on the ends, including the inscription: *W^m & Ann Lockett, Jan^r the y^e 6: 1755.* Nottingham. Height, 5 in. (See page 79.)
In the Castle Museum and Art Gallery, Nottingham.

Fig. 152. TEAPOT, brown stoneware, with incised decoration partly painted within the outlines with dark brown slip; over all a lustrous salt-glaze. Nottingham; middle of 18th century. Height, 5½ in. (See page 79.)
In the collection of Dr. E. J. Sidebotham.

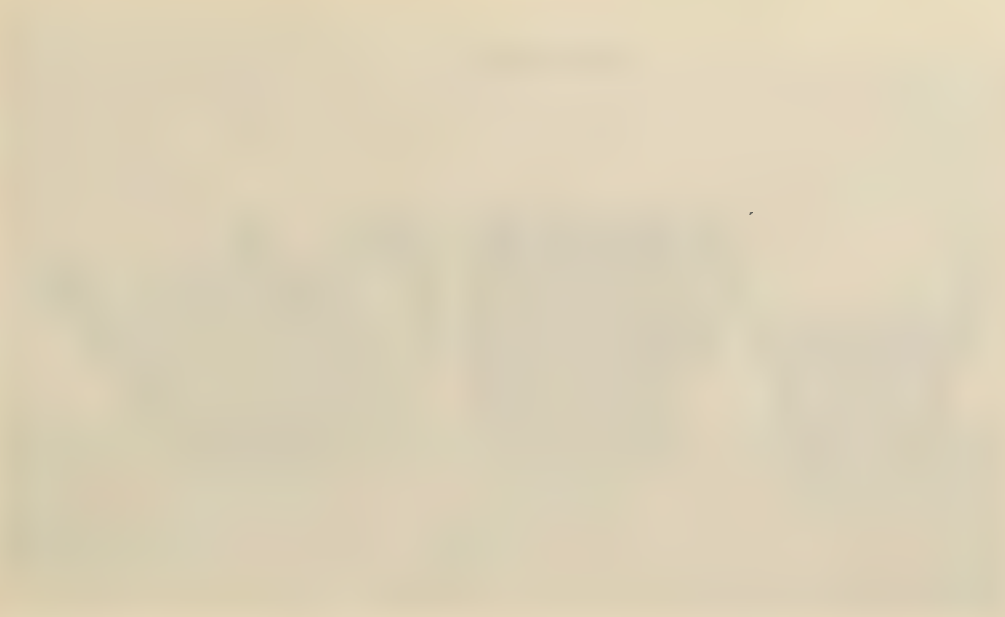

Fig. 153. TEAPOT, CREAM-JUG, and CREAM-STOUP or PIGGIN; hard red ware, unglazed. The teapot and jug decorated with stamped ornaments applied in relief; the stoup with bands cut on the lathe. Staffordshire (perhaps made by the brothers Elers at Bradwell Wood); late 17th century. Height, $2\frac{3}{4}$ in., $3\frac{1}{8}$ in., $2\frac{1}{8}$ in. respectively. (See page 86.)

In the Victoria and Albert Museum.

Fig. 154. TEAPOT, hard red ware, unglazed; decorated with stamped ornaments applied in relief, amongst them figures of King William III and Queen Mary. Staffordshire; first half of 18th century. Height, $6\frac{3}{4}$ in. (See page 87.)

In the collection of Dr. E. J. Sidebotham.

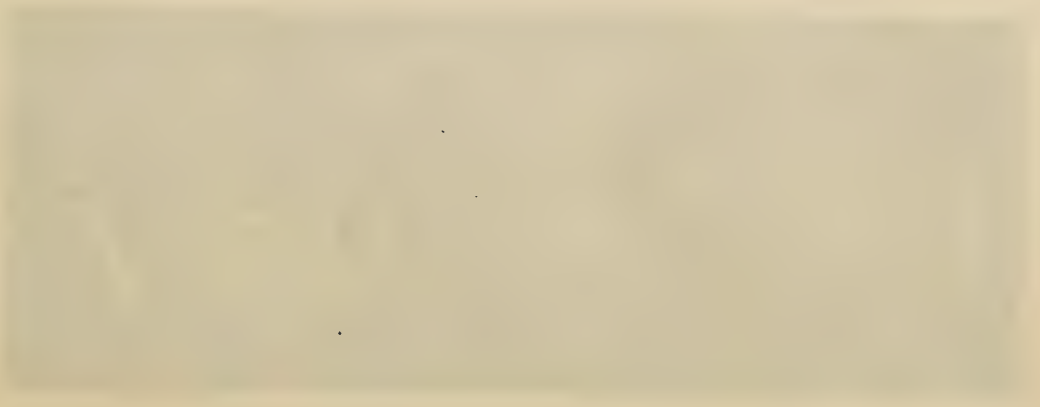

Fig. 155. TEAPOT, white salt-glazed ware, decorated with stamped ornaments applied in relief in clay stained blue. Staffordshire; first half of 18th century. Height, 5⅛ in. (See page 88.)
In the collection of Mr. Edward Sheldon.

Fig. 156. MILK-JUG and two TEAPOTS, drab salt-glazed ware with handles, spouts, and applied relief ornament in white clay. Staffordshire; first half of 18th century. Height, 3 in., 4⅜ in., 3½ in. respectively. (See page 87.)
In the collection of Mr. C. F. C. Luxmoore.

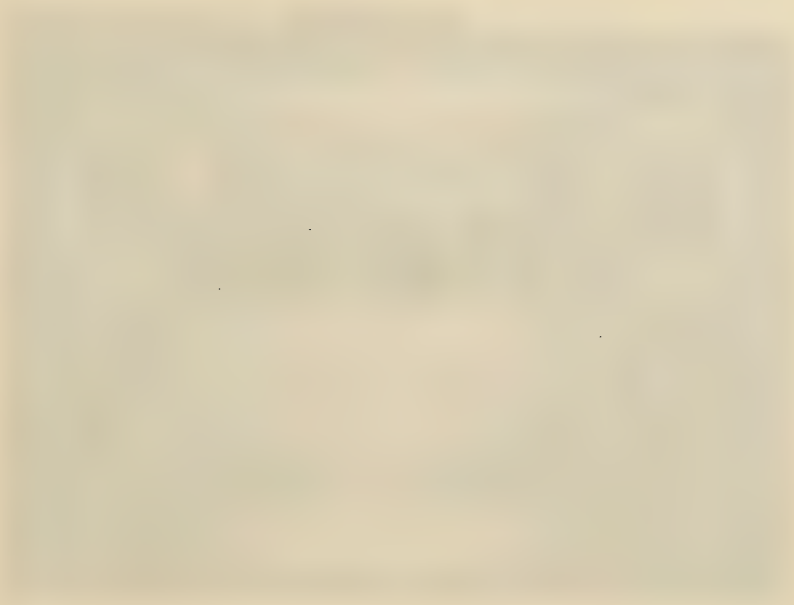

Fig. 157. LOVING-CUP, white salt-glazed ware, with incised decoration filled in with blue-stained clay. Staffordshire; middle of 18th century. Height, 4¾ in. (See page 88.)
In the Wedgwood Institute, Burslem (Hulme Collection).

Fig. 158. JUG, white salt-glazed ware, partly covered with cobalt-blue, through which the design has been scratched. Inscribed: *G.E.* Staffordshire. Height, 8½ in. (See page 88.)
In the possession of Colonel John Parker.

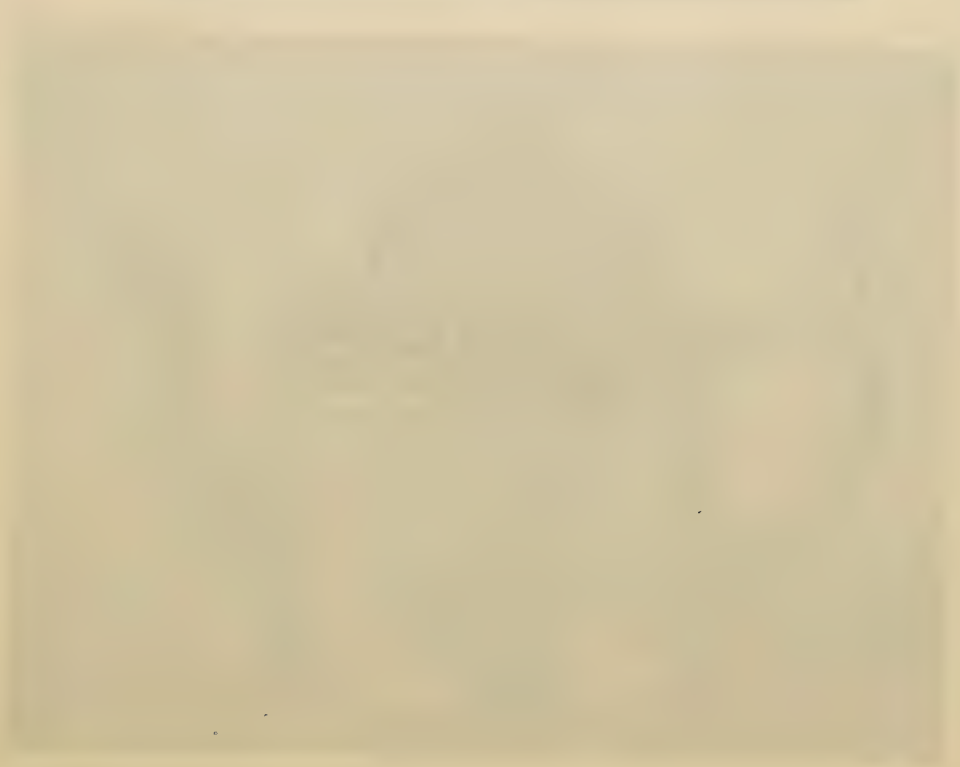

Fig. 159. MUG, white salt-glazed ware, cast in a mould, with decoration in relief including a bust of King George II with the words GOD SAVE THE KING AND MY MASTER; also a shield with the arms of Leveson-Gower. Staffordshire; middle of 18th century. Height, 4¾ in. (See page 89.)
In the City Art Gallery, Manchester (Greg Collection).

Fig. 160. TEAPOT, earthenware, with double walls, the outer pierced with a floral design, and coloured under a lead glaze with green, mouse-grey, yellow, purple, and blue; the inner wall of light brown clay. Staffordshire (Whieldon ware); middle of 18th century. Height, 6 in. (See page 95.)
In the collection of Mrs. Arthur James.

Fig. 161. FIGURE OF A SHEPHERD WITH DOG, hard red ware, unglazed. Copied from an original in bronze. Staffordshire; early 18th century. Height, 5⅛ in. (See pages 87, 99.)

In the Victoria and Albert Museum.

Fig. 162. TEAPOT, salt-glazed ware, painted in white and black enamel on a ground of bright blue enamel. Staffordshire (probably made by William Littler at Longton Hall); about 1755. Height, 5 in. (See page 90.)

In the collection of Mrs. Arthur James.

Fig. 163. TEAPOT, variegated earthenware ("agate" ware) in white, brown, and blue. Staffordshire; middle of 18th century. Height, 7 in. (See page 96.)
In the collection of Mr. J. Marsland Brooke.

Fig. 164. PLATE, white salt-glazed ware, printed with transfers of Æsop's fable of the Fox and the Goat, and sprays of flowers, in red, black, and purple. Probably Liverpool; middle of 18th century. Width, 8¼ in. (See page 91.)
In the collection of Mr. W. Sanders Fiske.

Fig. 165. GROUP, MAN AND WOMAN ON A BENCH, modelled in white salt-glazed ware with details added in dark brown clay and ornaments impressed on the back of the bench. Staffordshire; first half of 18th century. Height, 5⅜ in. (See page 91.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 166. Two JUGS, white salt-glazed ware, modelled in the form of owls with detachable heads. The eyes and other details are picked out in dark brown clay. Staffordshire; first half of 18th century. Height, each about 8¼ in. (See page 91.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 167. GROUP OF LOVERS UNDER A TREE, moulded and modelled in white salt-glazed ware, with details in dark brown clay. Staffordshire; first half of 18th century. Height, 7 in. (See page 91.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 168. FIGURE OF A RABBIT, variegated earthenware ("agate" ware), covered with a salt-glaze. Staffordshire; middle of 18th century. Height, 2⅜ in. (See page 92.)
In the City Art Gallery, Manchester (Greg Collection).

Fig. 169. GROUP, THE FALL, modelled in white salt-glazed ware, with details in dark brown clay. Staffordshire; first half of 18th century. Height, 6¾ in. (See page 91.)
In the collection of Dr. J. W. L. Glaisher.

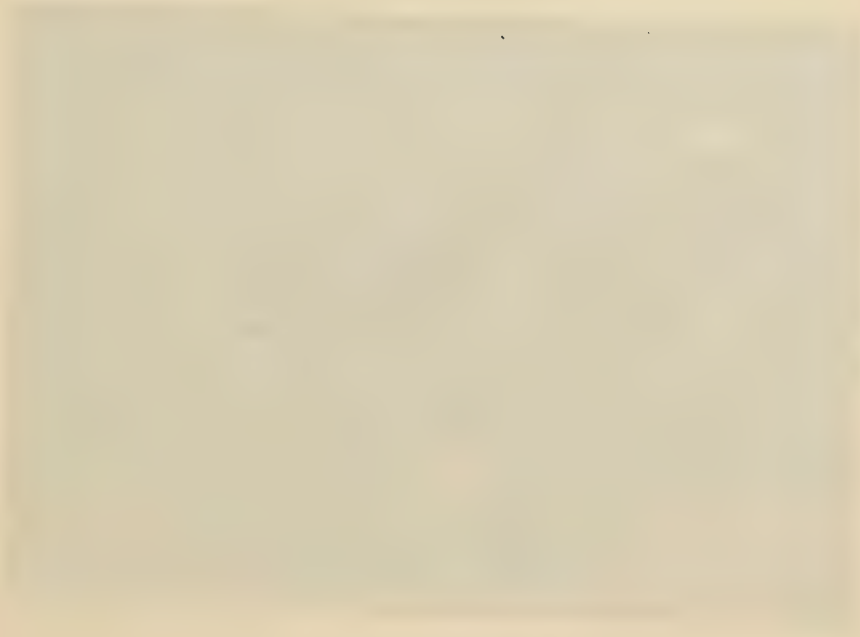

Fig. 170. TEAPOT, the body of dark brown clay, the handle and other portions of white clay, with decorations moulded in white clay and applied in relief; over all a lead glaze. Staffordshire (Astbury type); first half of 18th century. Height, 4⅜ in. (See page 94.)
In the City Art Gallery, Manchester (Greg Collection).

Fig. 171. CREAM-JUG, buff earthenware, with moulded ornaments of brown clay applied in relief; handle of brown clay; over all a lead glaze. Staffordshire (Astbury type); first half of 18th century. Height, 3⅝ in. (See page 93.)
In the collection of Mr. J. H. Taylor.

Fig. 172. TEAPOT, the body of brown clay, the handle and spout of white clay, with decorations moulded in white clay and applied in relief and touched in places with green; over all a lead glaze. Staffordshire (Astbury type); first half of 18th century. Height, 4 in. (See pages 94, 95.)
In the City Art Gallery, Manchester (Greg Collection).

Fig. 173. TEAPOT, the body dark brown clay, the handle and spout of white clay; the decorations moulded in white clay and applied in relief; over all a lead glaze. Staffordshire (Astbury type); first half of 18th century. Height, 4¼ in. (See page 94.)
In the collection of Mr. C. J. Lomax.

Fig. 174. TEAPOT, the body of dark brown clay, with vine decoration applied in relief, the grapes purplish-blue, the leaves dark green; over all a lead glaze. Staffordshire (perhaps made by Joshua Twyford); first half of 18th century. Height, 3¼ in. (See page 95.)
In the City Art Gallery, Manchester (Greg Collection).

Fig. 175. TEAPOT, lead-glazed dark red earthenware moulded in relief with Chinese landscapes; the knob in the form of a hare. Staffordshire; middle of 18th century. Height, 6 in. (See page 93.)
In the Castle Museum and Art Gallery, Nottingham.

Fig. 176. JUG, dark red earthenware, covered with a black glaze and painted in oil colours with flowers. On the front an inscription in gold: *Iames Hall, Brazier, Oversly Green.* Jackfield; about 1770. Height, 7¼ in. (See page 96.)

In the collection of Mr. Edward Sheldon.

Fig. 177. BEAKER, dark red earthenware, covered with a black glaze and decorated with a figure of Prince Charles Edward Stuart in gold on one side and a rose and thistle in silver on the other side. Jackfield; about 1770. Height, 2⅝ in. (See page 96.)

In the possession of Colonel John Parker.

Hall
ter
Green

Fig. 178. A GAMEKEEPER, A COBBLER, A BAG-PIPER, and A FIDDLER, modelled in white, red, and dark brown clays and covered with a yellowish lead glaze. All but the first are further coloured with touches of green and purple under the glaze. Staffordshire (Astbury type); middle of 18th century. Height, 5½ to 6¼ ins. (See page 99.)
In the possession of Mrs. Arthur James.

Fig. 179. FIGURE OF A CAT, red earthenware, partly coated with white slip through which floral designs are scratched; touched with blue and purple under a lead glaze. Staffordshire; middle of 18th century. Height, 5¼ in. (See page 100.)
In the collection of Dr. J. W. L. Glaisher.

Fig. 180. THREE FIGURES OF CAVALRYMEN modelled in red, brown, and white clays, the stands splashed with slate-blue and purple; over all a lead glaze. Staffordshire (Astbury type); middle of 18th century. Height, about 8 ins. (See page 99.)
In the possession of Mrs. Arthur James.

Fig. 181. GROUP, MAN ON HORSEBACK WITH WOMAN ON A PILLION BEHIND HIM; cream-coloured earthenware, mottled with green, brown, and slate-grey, and covered with a lead glaze. Staffordshire (Whieldon type); middle of 18th century. Height, 8¼ in. (See page 99.)

In the Brighton Museum (Willett Collection).

Fig. 182. SHEPHERDESS AND DOG, cream-coloured earthenware, mottled with purplish-brown and covered with a lead glaze. Staffordshire (Whieldon type); middle of 18th century. Height, 6¼ in. (See pages 87, 100.)

In the collection of Mr. J. Marsland Brooke.

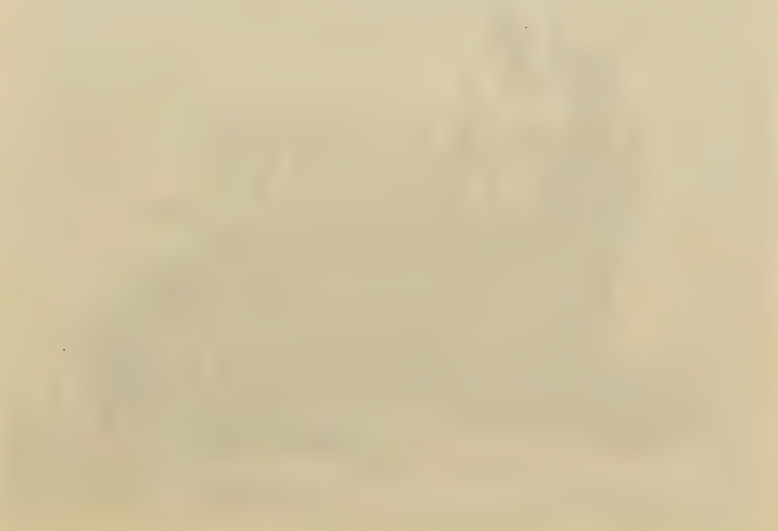

Fig. 183. GROUP OF A BULL AND A DOG, cream-coloured earthenware dappled with slate-grey and green under a lead glaze. Staffordshire (Whieldon type); middle of 18th century. Height, 4¼ in. (See page 100.)
In the collection of Mr. C. J. Lomax.

Fig. 184. DEER, cream-coloured earthenware, mottled with brown, the base green; over all a lead glaze. Made by Ralph Wood. Staffordshire (Burslem); middle of 18th century. Height, 8⅛ in. (See page 101.)
In the Victoria and Albert Museum (Schreiber Collection).

Fig. 185. TOBY-JUG, cream-coloured earthenware, painted in dark brown, light brown, green, and slate-grey, and covered with a lead glaze. Made by Ralph Wood. Staffordshire (Burslem); second half of 18th century. Height, 10⅛ in. (See page 101.)
In the Victoria and Albert Museum.

Fig. 186. A FIGURE OF TEMPERANCE BY A FOUNTAIN, cream-coloured earthenware, painted in brown and green and covered with a lead glaze. Made by Ralph Wood. Staffordshire (Burslem); second half of 18th century. Height, 7⅝ in. (See page 102.)
In the collection of Mr. J. H. Taylor.

Fig. 187. HAYMAKER AND COMPANION, glazed white earthenware. Made by Ralph Wood. Staffordshire (Burslem); second half of 18th century. Height, 9½ and 9¼ in. (See page 102.)

In the collection of Mr. W. Sanders Fiske.

Fig. 188. JUG, lead-glazed white earthenware, moulded in relief and painted in reddish-brown, purplish-brown, blue, and green, with the Sailor's Farewell and the Sailor's Return. Staffordshire (Pratt type); late 18th century. Height, 7¾ in. (See page 97.)
In the possession of Mr. Malcolm G. A. Graham.

Fig. 189. SHEPHERD CARRYING A LAMB, cream-coloured earthenware, entirely covered with a green glaze. Made by Ralph Wood. Staffordshire (Burslem); second half of 18th century. Height, 10¼ in. (See page 102.)
In the collection of Mr. Wallace Elliot.

Fig. 190. PAIR OF CANDLESTICKS, glazed cream-coloured earthenware, the sockets are touched with copper-green; the mounds are coloured olive-green, the bases yellow with "tortoiseshell" mottling. Leeds; late 18th century. Height, 5½ in. (See page 109.)
In the collection of Mr. Victor Gollancz.

Fig. 191. CHESTNUT-BOWL, glazed cream-coloured earthenware, with pierced decoration. Leeds; about 1800. Height, 9 in. (See page 109.)
In the City Art Gallery, Leeds.

Fig. 192. CENTRE-PIECE, glazed cream-coloured earthenware; surmounted by a figure of Venus Anadyomene. Leeds; about 1800. Height, 28½ in. (See page 109.)
In the collection of Mr. Henry C. Embleton.

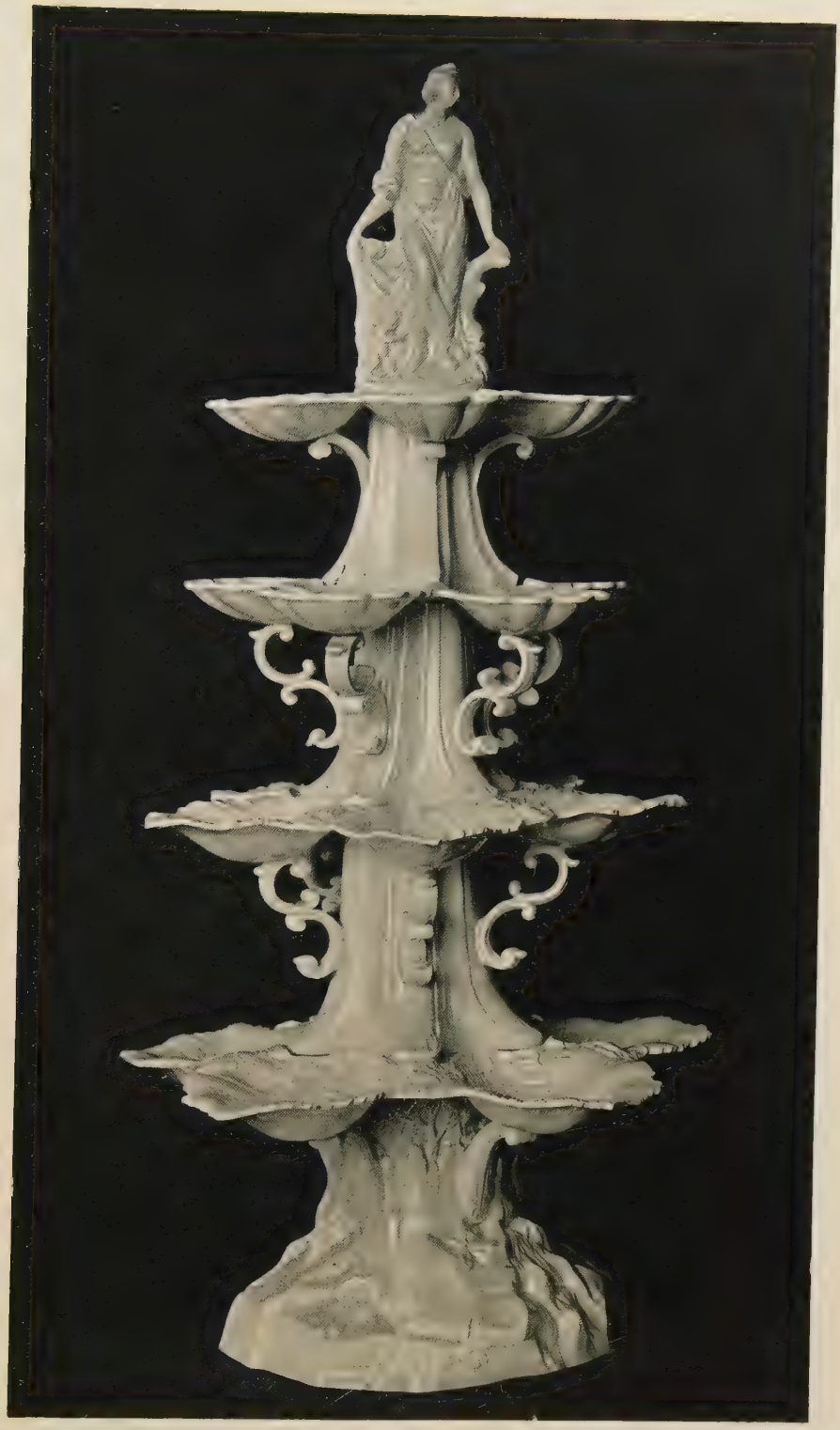

Fig. 193. CRUET-STAND, glazed cream-coloured earthenware, with pierced decoration; the bottles inscribed in reddish-brown with the names of condiments in German. Leeds; about 1800. Height, 12 in. (See page 109.)
In the City Art Gallery, Leeds.

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Fig. 194. FIGURES OF A BOY AND GIRL, glazed cream-coloured earthenware, picked out with gold lines. Leeds; late 18th century. Height, 8 in each. (See page 109.)
In the collection of Mr. Henry C. Embleton.

Fig. 195. WOMAN WITH LAMB, cream-coloured earthenware painted in green, yellow, brownish-red and brown, and covered with a lead glaze. Leeds; about 1800. Height, 7½ in. (See page 109.)
In the possession of the late Mrs. J. W. Gaunt.

Fig. 196. FIGURE OF A WOMAN, cream-coloured earthenware, painted in colours and covered with a lead glaze. Mark: LEEDS POTTERY, impressed. Leeds; about 1800. Height, 7¼ in. (See page 109.)
In the collection of Mr. Wallace Elliot.

Fig. 197. **FALCONER AND HIS COMPANION,** cream-coloured earthenware, painted in colours and oil gilding, and covered with a lead glaze. Leeds; about 1800. Height, 7¾ in. each. (See page 109.)
In the collection of Mr. Frank Falkner.

Fig. 198. JUG, cream-coloured earthenware, covered with a lead glaze and painted with flowers in yellow, purple, red, and green. Leeds; about 1780. Height, 8 in. (See page 110.)
In the collection of Mr. Henry C. Embleton.

Fig. 199. TEAPOT, cream-coloured earthenware, covered with a lead glaze and painted in colours. Leeds; about 1780. Height, 6 in. (See page 110.)
In the collection of Mr. Henry C. Embleton.

Fig. 200. JUG, cream-coloured earthenware, covered with a lead glaze and printed in black from an engraving with the subject of Apollo surrounded by the signs of the zodiac. Liverpool; late 18th century. Height, 9½ in. (See page 111.)

In the Public Museums, Liverpool.

Fig. 201. PUNCH-BOWL, cream-coloured earthenware, covered with a lead glaze and printed in black from engravings; inside a ship and sprays of flowers; outside, Neptune, a soldier's farewell, Amphitrite and a sailor's farewell. Painted with an inscription inside in black. Liverpool; dated 1788. Diameter, 10½ in. (See page 111.)

In the Public Museums, Liverpool.

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Fig. 202. SET OF FLOWER-VASES, white earthenware, partly covered with a dark brown slip through which the patterns are cut; festoons applied in relief round the top; over all a lead glaze. Made by Josiah Wedgwood. Staffordshire (Etruria); late 18th century. Height of middle vase, 11⅛ in. (See page 121.)
In the Wedgwood Institute, Burslem (Hulme Collection).

Fig. 203. CREAM-JUG, blue jasper-ware, with cameo reliefs in white. Mark: TURNER, impressed. Made by John Turner. Staffordshire (Lane End); late 18th century. Height, 2½ in. (See page 123.)
In the Victoria and Albert Museum.

Fig. 204. PANEL, sage-green jasper-dip ware, with cameo relief in white of Menelaus and Diomed discovering Hercules among the daughters of Lycomedes; modelled in Rome in 1787 by Pacetti under the supervision of John Flaxman after a relief on the Barberini sarcophagus, formerly known as the Sacrifice of Iphigenia. Mark: WEDGWOOD, impressed. Made by Josiah Wedgwood. Staffordshire (Etruria); late 18th century. 15⅜ in. × 6¼ in. (See page 123.)
In the Victoria and Albert Museum (Jermyn Street Collection).

Fig. 205. TEAPOT, white jasper-ware with reliefs in white against a ground of lilac jasper-dip. Mark: WEDGWOOD impressed. Made by Josiah Wedgwood. Staffordshire (Etruria); late 18th century. Height, 6⅝ in. (See page 123.)
In the Victoria and Albert Museum.

Fig. 206. Five CAMEOS, blue jasper-ware and jasper-dip ware. Made by Josiah Wedgwood. Staffordshire (Etruria); late 18th century.

(i) George IV when Prince of Wales, modelled by John Flaxman. $3\frac{3}{4}$ in. × $2\frac{7}{8}$ in.

(ii) Jean Sylvain Bailly, French politician and astronomer, *maire* of Paris (*b.* 1736; *d.* 1793). Diameter, $2\frac{5}{8}$ in.

(iii) Jacques Necker, French statesman (*b.* 1732; *d.* 1791). Diameter, $2\frac{5}{8}$ in.

(iv) Gabriel Honoré. Comte de Mirabeau, French statesman (*b.* 1749; *d.* 1791). Diameter, $2\frac{5}{8}$ in.

(v) Samuel More, Secretary to the Society of Arts. 4 in. × $3\frac{1}{8}$ in.

Nos. (i) to (iv) are marked WEDGWOOD; No. (v) is unmarked. (See page 123.)

In the Victoria and Albert Museum.

Fig. 207. A SAILOR, white earthenware, painted in black, yellow, and blue, and covered with a lead glaze. Staffordshire; early 19th century. Height, 7¾ in. (See page 103.)
In the Brighton Museum (Willett Collection).

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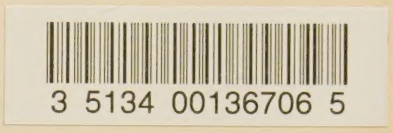
Rackham, Bernard, 1876-
English pottery



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